



# THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 988.  
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SATURDAY, APRIL 11, 1891.

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## LITERATURE.

THE YEAR OF REVOLUTION IN AUSTRIA.

*Une Année de Ma Vie. 1848-1849. Par le Comte de Hübner, Ancien Ambassadeur d'Autriche à Paris et à Rome. (Paris: Hachette.)*

Two friends talked together about the recollections of old men.

"They are usually," said the elder, "very unsatisfactory. The subject came up once at a house where I was, when both Lord Lyndhurst and Dr. Lushington were present. 'What,' I said, turning to the first, 'is the most interesting thing that you remember?' 'Beyond all comparison,' was the reply, 'the day I passed with Washington at Mount Vernon.' 'And you,' I asked, turning to the second, 'what is the most interesting thing that you remember?' 'Undoubtedly,' he answered, 'the week I spent with Burke at Beaconsfield.' 'Tell us something of what passed,' I rejoined. But, alas! neither could recall anything."

The most exacting of critics will never be able to bring any such charge against the author of this delightful book. Gifted with a memory "wax to receive and marble to retain," and having begun life very early under excellent auspices, he has been everywhere, met everybody, seen everything, and forgotten nothing; while he has, far from trusting exclusively to his powers of recollection, had the wisdom to write down from time to time things which he thought sufficiently important for him to be anxious to be minutely accurate about them.

It is to this habit that we owe the volume before us, which consists of the reproduction, often textual, of a journal kept through the stirring times to which it relates. To this Count de Hübner has added copious notes, together with some observations written quite recently and showing how things looked to him after the chances and changes of over forty years.

The work begins by an entry made at Leipzig on February 5, 1848, in these words: "A despatch from Prince Metternich calls me to Vienna. Why? It does not say." When M. de Hübner reached Vienna he found that his chief was desirous of sending some one to Milan for the purpose of representing the views of the Austrian Foreign Office in the Council consisting of the Archduke Renier, Marshal Radetzky, and Count Spaur, the Governor of Lombardy, which was then charged with the general supervision of Austrian interests in Italy. It was, having regard to the close relations between the Court of Vienna and the small Italian potentates, obviously desirable that some one well acquainted with diplomatic business should be on that Council. The man first thought of had

been Prince Félix Schwarzenberg, but the very anxious position of affairs at Naples made it undesirable that he should leave his duties there; and Prince Metternich's thoughts turned to M. de Hübner, who, although younger by more than a decade and occupying a much less exalted position in the service—that, namely, of Consul-General in Saxony—had already given proof that he possessed all the qualities which were desired.

The reader interested in European politics will examine with attention the record of the two interviews between the aged minister—still so powerful, though so near the end of his power—and his young envoy, which are given at some length. We must not, however, linger over these, but follow the latter to Milan, where he found himself on March 6. Very bright is the description of the society which gathered there, and on which the storm was so soon to break. In all that M. de Hübner writes there are touches of humour, which relieve the gloom of even the most tragic situations, and they are not wanting here; as, for example, in the passage in which he describes Radetzky and Gen. Wallmoden, between whom he sat one day at dinner, both octogenarians and profoundly jealous of each other. The first, in his desire to be particularly polite to the only civilian present in an assembly of paladins, kept helping M. de Hübner to good things with his rather trembling hand. "See how he shakes, he's getting old," said Wallmoden in a whisper, and then went sound asleep. "Look," said Radetzky with a wink, "he is still assiduous in paying his court to the ladies, and, nevertheless, snores in the middle of dinner!"

The news of the Revolution in Paris had reached M. de Hübner near the end of February, before he had his last conversation with Prince Metternich. He was made very anxious during the first ten days of his stay in Milan by receiving no communication from the minister, but it was not till March 17 that he heard of the outbreak at Vienna on the 13th of that month. The intelligence of that event was the spark which exploded the mine so long prepared in Lombardy, and on the 18th began the five days of the Milan revolution. The account of these is given very fully, and is reproduced almost exactly from the diary kept by M. de Hübner at, and shortly after, the time. For the composition of this he had the amplest leisure during the earlier days of his captivity in the hands of the insurgents, which lasted in all about three months and a half.

While the fighting was going on in the streets, he was shut up in the house of an Austrian employé who had provided for his own safety by leaving it and his wife at the commencement of the struggle. M. de Hübner took charge of both till the combat was over; and many, as well as strange, were the adventures through which he passed.

When things had calmed down a little, he surrendered perforce to the victorious party, and was entrusted to the charge of a very worthy man, who, born in the Italian Tyrol, had been the head of a department in one of the offices of account, but had

agreed to serve under the new government. He and his wife were extremely kind to their distinguished prisoner; and it is agreeable to learn, both that he was able to render some service to the husband, when the revolt in Lombardy had been put down, and that the wife, long years afterwards, left to M. de Hübner, when he had become one of the leading personages in the diplomacy of the world, the only thing of value which she possessed. The whole story of Philémon and Baucis, as he calls the pair, is about as pretty a piece of reading as one could easily come across. Early in his captivity he was asked by the Provisional Government whether he would undertake a mission to the camp of Radetzky, with a view to negotiate an exchange of hostages and prisoners, on the understanding that if this could not be effected he should return to Milan. He accepted the mission with alacrity; but in order to fulfil it he had to pass through Brescia, which, like Milan, was in full revolt, and where, unhappily, the worst elements of the population had the authorities, who had taken charge of the town when it was evacuated by the Imperial Army, almost entirely under their command. His visit to this place is described in full detail, and a most brilliant picture it forms at once of the grim and of the grotesque accompaniments of mob supremacy. M. de Hübner very narrowly escaped with his life; and probably not even his coolness and *savoir faire* would have saved him if the murders of Count Latour at Vienna, or of Count Lamberg, at Pesth, had taken place previously, and stimulated to the requisite point the passions of the populace.

Unable to carry into effect the mission with which he had been charged, and the success of which would have been of the greatest importance to the Milanese, having indeed only been got out of Brescia by the authorities there throwing dust in the eyes of the mob, M. de Hübner returned to his captivity, from which he was not released till the 4th of July. On that day he was informed that he would be conducted, along with other hostages, and protected by a good escort, to Coire. He protested against the escort, and begged to be allowed to travel in his own carriage, unattended by troops. "But," said the Duke of Litta, "we cannot send a separate escort with you, and your life will be in danger." "My life," he said, "will be as safe as possible; but I would advise you not to traverse the country between this and the Swiss frontier unprotected by soldiers." After letting fly this Parthian arrow, as he called it, which he discharged knowing that the peasantry along the frontier he was about to cross were well affected to the Austrians, he started next day, and was soon in neutral territory.

The reflections with which M. de Hübner closes the account of his sojourn at Milan in 1848 are a curious illustration of the charm which Italy has ever exercised over the Trans-Alpine mind. Neither the calamities of his country, nor his own individual troubles, availed to make him feel bitter against the race which had been the immediate cause of both. Of course he could not believe at that time in a unified

Italy. How many did forty-three years ago? In a paper, however, drawn up in 1890, he fully admits that in all camps, Conservative and Liberal, papal and free-thinking, throughout the peninsula, there is now a determination that Italy must be one. In that paper there is hardly anything, if, indeed, there is anything at all, with which English Liberals would not agree. Even upon the question of the sovereign power of the papacy, so thorny a subject for one who is at once, like M. de Hübnér, an experienced statesman and a convinced Catholic, his language is most moderate and reasonable. Surely some compromise, which would not in the slightest degree interfere with either the prestige or the interests of Italy, will sooner or later be within the reach of diplomacy. "Only through the spaces of time do we come to the centre of opportunity."

It would be unpardonable, before concluding our notice of the first of the two acts into which "*Une Année de ma Vie*" is divided, to omit calling attention to the numerous very beautiful little pictures which are to be found scattered through it in great abundance. Such are the description of the peasant girl transformed into a Hecuba at p. 76, of the parting of "Hector and Andromache" at p. 105, of the "Madonna of the needle" at p. 191, of the group of ladies at Brescia at p. 146, and of the sunrise on Monte Rosa at p. 232.

The curtain rises again on July 22, by which date M. de Hübnér found himself back in Vienna, whither the Archduke John had just come from Frankfort to open the Reichstag, and where a ministry composed of well-intentioned but not for the most part strong men was engaged in governmental functions mocked by the name of power. Sketches are given, which seem very life-like, of its leading members—of Bach, well and not too favourably known in later days; of Latour, destined to a tragic end; of Wessenberg, who was in charge of Foreign Affairs; and of Krauss, who presided over the Finances. The last two were the comic personages of the drama; and M. de Hübnér gives, in describing their works and ways, free course to the humour which, as we have said, never deserted him, even in the darkest hours.

Alarmed by the utter want of a ruling mind in the councils of the Emperor, the young diplomatist took a bold step, one which had eventually a most favourable influence on his own career, and which exalted Austria, not for long indeed, but still for an appreciable time, from the most imminent peril. He wrote to Italy, and urged Prince Félix Schwarzenberg to come to Vienna.

Meantime, revolutionary things took their natural course in that city. Confusion grew ever worse confounded. There were riots everywhere. In the brief space of six months the capital, which had so long slept under absolute rule, had passed from being in the hands of men whose political temperature was that of 1789, into those of others whose political temperature was that of 1793. At the very end of the month of September, M. de Hübnér was sitting in his room when a man suddenly appeared in the

doorway, whose features, as it was rather dark, he could not at first distinguish. The figure advanced—it was Prince Félix Schwarzenberg. He did not come an hour too soon for his friends. On the 6th of October the revolution had passed into the stage of armed insurrection; Latour was murdered, and Vienna was divided into two hostile camps.

Presently the Emperor and his family, escorted by a large body of troops, left Schoenbrunn and retired upon Olmütz. Prince Félix Schwarzenberg was summoned thither; but being the soul of the resistance to anarchy at Vienna he could not immediately obey the summons, and sent M. de Hübnér, who thoroughly shared his ideas as to what had to be done in the present and immediate future.

There follows a very curious account of what befel in the capital of Moravia and on the route thither. An extraordinary situation it was. The Government had survived the insurrection of October 6, but consisted only of two members, Wessenberg, who was at Olmütz, and Krauss, who was at Vienna, engaged in giving a little money to the Revolutionists to enable them to kill the Imperialists, and a much larger amount to the Imperialists to enable them to kill the Revolutionists.

The real minister, though absolutely without any legal title, was Prince Félix Schwarzenberg. His power, however, was interfered with by many outside influences, and, not least, by his near connection, Prince Windischgraetz, who was the head of the northern army, and who, full of excellent qualities as a soldier and a man, belonged to the race of those who, in politics, learn and forget nothing. Prince Félix Schwarzenberg, on the other hand, though not brought up to politics, and profoundly ignorant of most of the things which a statesman ought to know, had, at least, some comprehension of the world in which he was living, and saw that a return to the old state of things, pure and simple, was out of the question. It is the curse of such a system as that which prevailed in Austria, from the accession of the Emperor Francis onwards, that it rears those employed in the government to be mere clerks, turns the whole of the nobility into soldiers or idlers or both, and throws the professional and mercantile classes into chronic if silent opposition. When the hour of calamity comes, it is fortunate, indeed, if there is some strong-headed, strong-handed man to take the reins; for it is at least better to have a driver who drives indifferently, than to leave horses who are running-away to their own sweet will.

Before, however, the political knowledge, or want of it, in either of the two brothers-in-law could be a matter of much importance, Vienna had to be taken, and Prince Windischgraetz was the only person in a position to do that. M. de Hübnér was accordingly despatched to Prague to urge his marching on the capital. This he was quite ready to do, even with the slender force which was at his disposal, still more so when that force rose, as it shortly did, to the dimensions of a considerable army. The question was: Could the Imperialists arrive

in time to prevent the Hungarians, who were advancing rapidly from the eastward, joining hands with the revolutionary party at Vienna. Fortunately for the Imperial cause, the Ban Jellachich defeated them in an action fought so near that its varying fortunes could be followed with more or less accuracy—with less it would seem rather than more—by the insurgent commander Messenhauser, from an observatory in the spire of St. Stephen's. Their defeat enabled Windischgraetz to pursue his operations undisturbed; and on the 31st the city surrendered, after having tasted, happily only for a few hours, the delights of a reign of terror, and of having been within an ace of losing some of its finest buildings by the fire of the Imperial batteries. Anything more curious than the description of the headquarters at Hetzen-dorf, of the deputations which came to the Marshal from the town, of the gloomy dinner while Vienna was burning, and of the delight when its destruction had been averted by a fortunate storm, it would not be easy to find. We would particularly direct attention to the narrative which M. de Hübnér gives of his saving the life of a young man, who was about to be shot on the 1st November for having been engaged in giving money to corrupt the troops. He does not mention the fact, but it is an open secret, that that young man who so narrowly escaped death lived to be Prime Minister. Strange, indeed, has been the fate of the Emperor Francis Joseph, in many ways, but in none surely more than this—that he has had two successive Prime Ministers, M. de Haymerle and Count Andrassy, who, belonging to totally different races, and to totally different positions in society, had, under totally different circumstances, both been in early life condemned to die by his own tribunals, or by those of his immediate predecessor.

The remainder of the volume, although instructive in the highest degree to those who have followed the marvellous series of transformation scenes which have been presented to the world by the fortunes of the House of Hapsburg since the collapse of the Viennese insurrection in 1848, will be perhaps less attractive to the casual reader than its earlier portions; but he will find, amid much purely political matter, many passages of more general interest. Such are the description of the ceremonies which took place at the abdication of the Emperor Ferdinand and the accession of Francis Joseph; of the last interview between Baron Josika and Prince Félix Schwarzenberg, in which the former tried in vain to combat the ill-considered plans of his friend about Hungary; and of the mission of M. de Hübnér to the camp of Windischgraetz just before the battle of Kopolna. All through this period M. de Hübnér—while agreeing completely with the foreign policy of Prince F. Schwarzenberg, and agreeing also with his views in internal politics, as against the ideas of men who had been more influenced by constitutionalism as it was understood under Louis Philippe—was strongly opposed to the centralising projects to which his chief had become a convert, and which were most unwisely persevered in, till the salutary catas-

trophy of Königgrätz nearly eighteen years later gave to Deák and the reasonable portion of the Hungarians all, and more than all, they had ever asked. But alas! how much blood, how much treasure, and how bad a lesson as to the respective merits of violence and of policy, would have been saved if these ideas had prevailed a year before, instead of more than half a generation after, the outbreak of the Hungarian War!

The book closes with an account of the conversation which took place between Prince Schwarzenberg and its author, when he was told, to his own infinite surprise, that he was to be sent, not as he had asked, to Rio, but to Paris. To Paris he went, and passed there, as the representative of Austria, ten years, which must have been about as anxious as any which ever fell to the lot of a diplomatist. We should all gain much knowledge if only it were possible for him to tell their story, but alas! that must not be. "Scribantur hæc in generatione altera." Here and there the veil has been lifted, as, for instance, near the commencement of Senior's conversations with M. Thiers, where the latter describes the excitement of Louis Napoleon, when the news of the battle of Novara came to Paris, and when a rupture between France and Austria seemed only a question of hours. It will be seen from the conversation alluded to at the commencement of this paragraph that even Prince Félix Schwarzenberg, bold as he was, thought that a quarrel with France might, in the year 1849, mean the fall of the Austrian monarchy.

That the view of the events of the Year of Revolutions which commended itself at the time to M. de Hübnér should be the same as that which then or now was taken or could be taken by English politicians, who suck in constitutionalism with their mother's milk, was not to be expected. The marvel is that, having regard to all the circumstances of that tremendous time, he can be so merciful to his enemies, even to Lord Palmerston! He would not deny that the maintenance of the system of organised do-nothing, which was the leading characteristic of Austrian statesmanship for a long time previous to 1848, was quite hopeless; but he would urge, more strongly than we should, the great difficulties that had been caused in one direction by the over-precipitate legislation of Joseph II., in another by the natural horror inspired by the French Revolution. Undoubtedly, too, he would pass a far more lenient judgment upon some persons whose names figure in these pages than the historian looking at them "sine ira et studio" will ultimately do. We cannot, however, expect contemporaries to write "sine ira et studio." They would give us very bad materials for history if they did.

He must indeed be fanatically attached to his own opinion who, however much he may differ from the conclusions of M. de Hübnér, can resist the charm of this most fascinating work. We have already admitted the impossibility of the writer's giving to us the history of what befel him in the decade so fateful to his country which immediately followed the year he has described; but a man whose recollections go back to the time

when Montalembert and Lamennais went to Rome, about the affair of the *Avenir*, must have a good deal to tell of the years between 1832 and 1848, without trespassing upon departments of the *haute politique* as to which his lips are sealed. Possibly the same may be the case even with regard to the time which intervened between the outbreak of the campaign of Magenta and the first of those charmingly described journeys which, taken in connexion with his diplomatic, ministerial, political, and social experience, give him a better right, so far as we are aware, than any living man, to say with the Ulysses of Tennyson:

"I am become a name;  
For always roaming with a hungry heart  
Much have I seen and known; cities of men  
And manners, climates, councils, governments,  
Myself not least, but honoured of them all;"

If the writer of the *Life of Sixtus V.*, of the *Promenade Round the World*, of *Fifty Thousand Miles through the British Empire*, and of the volume under review, has the happy idea of taking his contemporaries once more into his confidence, he may at least be well assured of their gratitude.

M. E. GRANT DUFF.

*Canada and the Canadian Question.* By Goldwin Smith. (Macmillan.)

MR. GOLDWIN SMITH'S work was passing through the press just as the Canadian Dominion was in the turmoil of a general election. Some of the material of which it is composed and most of its leading ideas have appeared in other shapes. But considering the time chosen for its issue, it may, without offence, be described as a political pamphlet of three hundred pages. Yet it is a pamphlet which no publicist can neglect without the risk of remaining in ignorance of much which he ought to know. Even the "general" reader, whose interest in Canada is of a milder type, will be repaid—in spite of the absence of an index—for the time occupied in its study by the vigorous English and the trenchant criticism, which are the characteristics of this book, as they have been of all Mr. Goldwin Smith's previous writings. Unfortunately, however, for its present persuasiveness, it comes a day behind the feast. The arguments for the adoption of a particular course are clear, if not conclusive. Its arraignment of the Tory party in British North America is more truthful than polite; its demonstration that Canada ought to insist on unrestricted free trade with the United States, even though political union should follow, is so very logical that it is complimentary neither to the Canadians nor to Mr. Goldwin Smith's powers of advocacy to know that the people to whom these pages are addressed have declined to accept his advice. Yet they have decided to support Sir John Macdonald and Protection. Even the provinces which, according to Mr. Smith, would have been most likely to vote in a contrary direction, have returned the largest majority against any steps which might lead to their absorption in the neighbouring Republic.

The thesis which Mr. Goldwin Smith undertakes to defend is that the physical map of Canada does not correspond to the political map, and that the real difficulty of the Canadian question arises out of this lack of correspondence.

"The political map displays a vast and unbroken area of territory, extending from the boundary of the United States up to the North Pole, and equalling or surpassing the United States in magnitude. The physical map displays four separate projections of the cultivable or habitable parts of the continent in the Arctic waste. The four vary greatly in size, and one of them is very large. . . . The habitable and cultivable parts of these blocks of territory are not contiguous, but are divided from each other by great barriers of nature, wide and irreclaimable wildernesses or manifold chains of mountains. . . . Each of the blocks, on the other hand, is closely connected by nature, physically and economically, with that portion of the habitable and cultivable continent to the south of it which it immediately adjoins, and in which are its natural markets. . . . Between the two provinces of Old Canada, though there is no physical barrier, there is an ethnological barrier of the strongest kind, one being British, the other thoroughly French; while the antagonism of race is intensified by that of religion. Such is the real Canada. Whether the four blocks of territory constituting the Dominion can for ever be kept by political agencies united among themselves and separate from the continent of which geographically, economically, and, with the exception of Quebec, ethnologically, they are parts, is the Canadian Question" (p. 3).

The nine chapters which follow are devoted to the most lucid sketch which has yet been written of the political, social, and commercial relations of the Canadian provinces, and to the history of the country prior to confederation. With this portion of Mr. Goldwin Smith's volume no one except an extreme Chauvinist or a fanatical partisan can find serious fault. The same may be affirmed, though in a more qualified form, of the strictures he passes on the present form of government. It has not been an entire success, any more than the constitution of the United States has been; and he must have been a very ignorant optimist who imagined that there would not have been hitches here and there, and friction all along the line, until the discordant elements of rival little monarchies, such as the colonies actually were, got into working order. It took much longer for the United States to get over the colonial jealousies, if indeed they have ever done so. The "government by corruption"—the catching of votes, and the shutting of mouths by building public works where no public works are required, the low political morality which pervades all parties, the pandering to ignorance, or to powerful capitalists who provide election funds, by a needlessly high tariff, the entire lack of consistency when the Jesuit vote is to be angled for—these and a score of other blots in the system in vogue we admit and deplore, though it is not easy to see what other kind of management is possible if the Ottawa authorities are not prepared for disruption or at least for a subdued civil war. But similar drawbacks are notorious in the Australian colonies, and are part and parcel of the "machine" rule in the United States. They are known even nearer home.

Nor is there a word to be said against Mr. Goldwin Smith's contention that Imperial Federation of the kind advocated by theorists is only a dream. It might have been possible in earlier days, but our colonies grew up under no kind of fixed policy. Unlike Greece and Rome in ancient times and Spain and France in more recent periods, we never formulated any conditions for these dependencies, and perhaps to this freedom from leading-strings their lusty prosperity is now due. Everything in their growth was make-shift; opportunism was the only rule in Whitehall. Loyalty of the lip-service sort is as plentiful in Canada as in Australasia, especially among the agents sent to negotiate a loan, or the politicians who have hopes of an order. And, of course, there are always a stream of new-comers who are often more English than their relatives "at home." Among the vast number of colonists, however, there is no such feeling. They are full, no doubt, of a sort of "God-save-the-Queen"—"Rule-Britannia" kind of sentiment, which will not bear the strain of a call for the exercise of self-sacrifice, or as was the case in the old American Colonies—and Virginia was more loyal than any Canadian province until King George's statues were cast into bullets—a feeling that they are being made a convenience of by the mother country. This in a small way is what the Newfoundlanders are at present thinking, and what on a larger scale has more than once been the outcry of the Canadians during the negotiations between England and the United States on fishery questions.

Annexation is, nevertheless, an entirely different matter. The Canadians have pronounced against it, for the simple reason that they can if they choose gain all the advantages of being members of the Union without any of the drawbacks attaching to that connexion. Every geographical difficulty which Mr. Goldwin Smith signalises as a barrier to the political unity of the Dominion applies more or less to the United States. Alaska is entirely detached from the rest of the Republic territory. Dreadful deserts intervene between Texas and part of Arizona. The State of Nevada is, except for its rapidly exhausting mines, a mere sage-brush waste. The Great Basin is little better. Western Oregon is separated from the small portion of fertile land in Eastern Oregon by lava plains; and every range which divides our Pacific province from the rest of Canada acts as a wall of an even more formidable character between the Pacific States and those to the east of the Rocky Mountains. Still, many of these barriers will vanish as settlement proceeds, and in Canada the "wildernesses" which so appal our author must in time become dotted with farms, and logging camps, and mines. Two centuries ago there were worse obstacles between the North and the South of Scotland. Ethnologically, the Republic is quite as diversified as the Dominion. Louisiana is practically French and Roman Catholic. Utah is peopled by citizens nearly all of foreign birth and adherents of a persecuted creed. New Mexico, Lower California, and much of Florida and Texas are Spanish and

Roman Catholic; all over the country the Irish and Italian feuds and the outcry for sectarian education are giving sore anxiety to thoughtful men; while the gigantic negro difficulty—almost as bad as slavery—which needs to be faced in the near future is not one of the perils which overshadow Canada. Nor does the political system and the antiquated constitution of the United States attract the Canadians. Mr. Goldwin Smith affirms the little provincial governments to be costly. But the State governments are quite as dear; while the impossibility of the people bringing an effective influence to bear upon their rulers except once in four years, and then only in so clumsy a fashion that a president may have a majority in the electoral college and yet be 175,000 in the minority of a popular vote, cannot be regarded as an improvement on the Canadian plan. Canadian opinion would, in any case, be swamped by that of the older American States. There is, we know, a perfectly good feeling between the two peoples. But the Northern Dominion has no desire to unite with the Southern Republic; and the French Canadians are assuredly not likely to forsake a country in which their faith is endowed, and the influence of their clergy (secured by treaty) greater than that of the church of the *ancien régime* in France. This the United States could not tolerate.

Mr. Goldwin Smith advocates unrestricted commercial union, allowing the political one to come if need be. Theoretically, free trade all over the American continent is admirable; practically, the Canadians, after having once tried it with the United States, do not wish it, knowing that, with few exceptions, they would gain little by it. For the compact would cut both ways. They might have a market over the border. But the men over that border would also invade their market, with a result which would be ruinous. At best the Canadians could only deal with their immediate neighbours in the United States, and even then they would require to compete with the local farmers and manufacturers. They could not send to Colorado, or to Oregon, or to California. These parts of America are further from the Ontario producer than Great Britain, and the cost of despatching goods thither, even were there a large market, is infinitely greater than despatching them by sea to the unlimited buyers of London or Liverpool. We are therefore convinced that, though both are as yet not within the bounds of practical politics, independence will come before annexation, though neither ought to be possible unless the wisdom of English statesmen is reduced to a minimum.

The colonies have much to gain from us—defence, credit, influence; we have absolutely nothing to get from the greater number of them. For they buy from us only when we can sell cheaper than our rivals, and they would do so in any case. They are glad of our surplus population when it suits them, just as they would be glad of them under any circumstances; but the self-governing colonies keep their official patronage for their own sons. On the contrary, these dependencies are our weakness. For assuredly, in war-time the

necessity of detailing fleets to protect them would weaken our home defences; and there is no manner of doubt that, were it not for the covert threat of squeezing Canada, the United States would long ere this have been taught the meaning of a more "spirited foreign policy" than that which they have begun to regard as the normal temper of the British Lion. Mr. Goldwin Smith's thesis must, therefore, be considered inherently weak, though his defence is strong, his information ample, if one-sided, and his entire work as able as any of the previous volumes with which he has enriched our political literature.

ROBERT BROWN.

*The Memoirs of Alexandre Dumas (Père).*

Being extracts from the first five volumes of "Mes Mémoires," selected and translated by A. F. Davidson. (W. H. Allen.)

"For the rest the translation is a perfectly literal one," says Mr. Davidson, speaking of the manner in which he has "Englished" Dumas's Memoirs, or rather such portion of the Memoirs as are contained in these two volumes; and it may be a question whether the literalness is not almost too literal. In such phrases as the following, for instance, the English is scarcely more than a varnish—the grain of the French is distinctly visible beneath:

"The dogs howled piteously. They understood, poor animals, that in this kind of chase there was nothing for them to do." "Some decision by the University prevented him from keeping a college at his own house; he was, however, allowed to take pupils in the town." "Ah, me! the kings of 1827, like those of 1848, surely ought to have known that it is homage which blinds, and lessons which enlighten." "Imagine ruins inhabited by a people impassive and taking everything as it comes—a people who, pipe in mouth, have no other occupation than to lounge on a bench in front of their doors, and who pass their day like this, troubling themselves very little about their families or children." "The hairdresser required me for ten minutes."

And similar passages might be quoted *ad infinitum*.

No doubt Mr. Davidson has precedent. The standard of translation among us is not high. Few things are rarer than to find a book rendered into English artistically, and so as to give literary pleasure; and, it may be added, few things are a surer test of a feeling for style than the quality of a writer's translation. When Matthew Arnold quotes a passage from a foreign author, he takes the trouble to *re-think* it into English, to put it before the reader in such a form as the original author would have adopted if writing in English. The many passages of translation in Mr. John Morley's studies of France in the eighteenth century are far less perfect. And the French, who, in what may be called the hack-work of literature, are distinctly better craftsmen than ourselves, translate, as a rule, to much better effect.

Lest these observations should seem harsh, let me hasten to add that in the difficult task of selecting the material for these volumes, and more especially in welding that material together, Mr. Davidson has shown discretion

and skill. He had, in truth, no light task to face. Alexandre Dumas, the great Alexandre—who was it called him one of “the forces of nature”?—had a large way with him, and not only—coadjutors helping—threw off book on book, but amplified his books, made them voluminous, comprehensive, all embracing. His Memoirs are in two series. They fill many tomes. They treat of things innumerable. They are historical, literary, biographical, autobiographical. They are the memoirs of Dumas's contemporaries as well as his own. They are the memoirs of his time. To pick and choose among them, keeping this and rejecting that, and yet not to convey an impression of fragmentariness, required some knowledge of the literary joiner's art.

That Mr. Davidson's selection will entirely satisfy those who care for the original Memoirs is scarcely to be expected, inasmuch as tastes differ. For myself, with all admiration for Dumas the romancer, I confess to having no excessive belief in Dumas the historian; and I should willingly have spared the relatively numerous pages in these volumes devoted to the career of Dumas's father, in order to have more of Dumas's own career. “It would be quite unpardonable,” says Mr. Davidson, pleading for the pages in question, “to omit altogether as graphic and thrilling a story as can be found anywhere in the range of the author's writings.” But here there is surely room for a *distinguo*. When reading of the three immortal Musqueteers, and d'Artagnan the invincible, or of Monte Cristo and his marvellous adventures, one need never be troubled at all by questions of literal accuracy and verisimilitude. Thanks to the narrator's admirable skill and lucidity, his power of grouping and marshalling facts, his unflagging good spirits, his bright qualities of style, and last, not least, his belief in his own creations—thanks to these, the reader is hurried along, interested, breathless; conscious, perhaps, when he comes to think about it, that what is passing before his mind's eye is only as the “baseless fabric of a vision,” yet still, for the time, more than content to take it all as a reality. When, however, Dumas is professing to record sober facts about his father, the “Horatius Coclès of the Tyrol,” it is not quite possible to maintain the same attitude of mind; and I confess that a doubt sometimes haunts me as to how far General Dumas's feats of arms, like those of General Hugo, may not owe much of their lustre to a son's imaginative power. Be that as it may, I prefer Dumas as the narrator of his own career, and that of his immediate contemporaries.

Here, with occasional doubts perhaps, one may enjoy his great gifts as a storyteller more freely. How, with the scantiest of education, and no advantages of birth or patronage, he battled his way to the front, and, as the author of “Henry III.,” stood forth as a leader and pioneer in the great Romantic movement, will be found recorded in the pages of this book. As to his fame, it may be said, on the whole, to have fared well in England. True, Mr. Percy Fitzgerald, some eighteen years ago, wrote of him a bio-

graphy which is not a good biography—which Mr. Andrew Lang, indeed, does not scruple to describe as “one of the worst books that ever was written.” But Thackeray in the past did him almost obeisance; and now, in the present, his praises are uttered, and with fervour, by such influential “press-men” as Mr. Andrew Lang and Mr. Henley, and by a writer so popular as Mr. Louis Stevenson. His work is surface work, if you like, but with what excellent qualities, and how effective!

FRANK T. MARZIALS.

*Studies in Jocular Literature.* By W. Carew Hazlitt. (Elliot Stock.)

MR. HAZLITT's last addition to “The Book Lover's Library” is pleasant reading. Although there is little that is new in it, there is much which we must all be grateful to him for resuscitating. The author is himself struck by the want of originality displayed by the compilers of jest-books and by other professional joke-writers. Like children and savages, who want the same stories told with as little variation as human frailty permits, the jest-loving public seems to resent all serious innovation in its facetiae. The same venerable repartees are fathered on classic Greeks and mediaeval Italians, on eighteenth-century abbés and nineteenth-century reviewers. Tarleton and Swift, Sheridan and Sydney Smith, have been in turn putative fathers of jests which will in due time be transferred to professional pun-makers still in the flesh; and how a new Master of Trinity must shudder at the accumulation of *bon-mots* of which the next generation of undergraduates will at his expense relieve the memory of Whewell and Thompson! *Mutato nomine, de te fabula narratur.*

Some of Mr. Hazlitt's parallels in chaps. ix. and x. are very interesting. There is as much to be learned from variants in this department of study as in other branches of folk-lore; but the likeness sometimes seems less clear than our author imagines. He occasionally appears too much inclined to make the matter of the joke the determining factor rather than the form. But the form is usually of the essence of the joke, while the matter is a mere accident. Thus the Millerism, “‘When did you ever see such a winter?’ ‘Why, last summer,’” can hardly be described as an anticipation of Lamb's (or Coleridge's or Byron's), *not* that “summer has set in with its usual severity.”

Mr. Hazlitt is struck with the marked change in the style of jests and *bon-mots* which took place in the time of the early Georges. He holds that

“The appearance of Joe Miller's Jests, or the Wit's Vade-mecum under fortuitous [sic] circumstances, in the time of George II., marked the new era. It was as if the jest-books of all prior epochs had been gathered unexceptionally up, and burned by the common hangman, to let the British community start afresh. So broad was the line of demarcation between the old régime and the new; and it is not difficult to see that this truly marvellous change is an evolution from novel phases and developments of social life, and was just what was to be anticipated. In this special way, perhaps, a more complete alteration had taken place since the

Tudor period than has taken place between the last century and the present one; or, in other words, in the last hundred and fifty years. We cannot believe that an ordinary reader of Henry VIII.'s days would have had any relish or value for the fun of the earlier half of the eighteenth century; but an ordinary reader of the present time perfectly appreciates the anecdotes and humour—not exactly of the primitive lean *fasciculus* to which Joe Miller was at the outset limited, but of the wits who flourished under Walpole and side by side with Pope. This group of men—authors, actors, dandies, and *bons viveurs*—is the lineal ancestry of Sheridan and Matthews, Sydney Smith and Jerrold; and *mutatis mutandis*, the form, temper, and tone of the school have suffered no material variation, since its first rise into an immortal existence under the auspices of Miller within the genial precincts of Clare Market” (pp. 151-2).

Allowing for the obvious exaggeration this seems true in the main. But the change is dated too late. A little further on our author admits that the modern school goes back to the era of the Restoration; and it was no doubt the influence of French wit, then first felt, that drove out of fashion the somewhat crude and clumsy facetiae of the earlier type. The wit-combat in Shakspeare's comedies is related to the neat repartee in Molière's as a bout at quarter-staff is to a duel with rapiers. Brevity, neatness, precision, and polish became the qualities of the ideal jest during the latter half of the seventeenth century, and have continued so until our own time.

Mr. Hazlitt's book makes no claim to completeness of treatment; and many subjects which we might expect to find discussed by the editor of *Shakspeare Jest-Books* are left unnoticed. The suggestion of system and logical arrangement seems little better than a pleasant pretence. But while one readily forgives sins of this sort in a book of this sort, the reader has, I think, a right to complain of the constant omission of references.

F. RYLAND.

#### NEW NOVELS.

*Urith.* By S. Baring Gould. In 3 vols. (Methuen.)

*Lady Delmar.* By Thomas Terrell and T. L. White. (Trischler.)

*A Winter's Tale.* By Mary E. Mann. In 2 vols. (Bentley.)

*Friend Perditus.* By Mary H. Tennyson. In 2 vols. (Chapman & Hall.)

*Lady Merton.* By J. C. Heywood. In 2 vols. (Burns & Oates.)

*Bellerue.* By W. M. L. Jay. (Griffith, Farran & Co.)

*Flower de Hundred.* By Mrs. Burton Harrison. (Cassell.)

*For King and Country.* By Jane A. Nutt. (Sonnenschein.)

MR. BARING GOULD is always clever and striking, and he is both in *Urith*. But the book is a disappointment, being suggestive of febrile rather than of natural strength, or of the flogging of a jaded horse. As an historical novel, it is a decided failure—how great a failure, whoever chooses to compare the last volume with those portions of *Lorna Doone*

which cover in effect the same period, as well as deal with the same district of England, will promptly discover for himself. Then, and above all things, *Urith* is intolerably long. Mr. Baring Gould, indeed, seems to invent fresh villainies for his rather wearisome scoundrel, Fox Crymes, merely to eke out his three volumes. Yet there are strong characters and strong scenes in *Urith*. The heroine herself and her luckless rival Julian, although they are placed too often under the lime-light, are attractive in their way, and have no counterparts even in Mr. Baring Gould's large gallery of fiction. But little can be said of her lover and husband. He is contemptibly weak where he ought to be strong. In some of the minor characters, however, especially old Squire Clevedon, Luke, and (in spite of his interminable songs) Uncle Sol, the author is seen at his best. That is a genuinely effective scene, too, in which Urith saves her lover Anthony, and accuses Fox of attempting to murder him.

The writers of *Lady Delmar*, who appear bent on rivalling the co-partnership of Besant and Rice, have certainly succeeded in providing a highly seasoned dish of modern sensations and "ideas"—London ruffianism, a too accurate presentiment of a tragedy, a murder, a Scotch marriage, an heiress in spite of herself, the ways of modern "masherdom," the Russian "cause," the New Socialism, and English Liberalism of to-day—or, at least, of last night. *Lady Delmar* is neither realistic nor idealistic; it is altogether improbable and unmitigatedly melodramatic. That, however, is neither here nor there, for the book is as clever as it well can be, considering the materials at the disposal of the authors. Lord Delmar, in his character of selfish aristocrat, is an unpleasant caricature; Jess, with a good democratic lover at her elbow, would never have taken to such a fellow. But his murder, happening at the same time as his election to parliament, is as good a bit of melodrama as has been provided in fiction for a long time. Boron, the wonderful lapidary, fanatic, and revenger of dishonour, and the good young democrat, could hardly be surpassed in their own lines. Altogether, *Lady Delmar* suggests, above all things, that Mr. Sims had better look to his laurels.

Murder—or, at least, homicide—and madness play their parts in *A Winter's Tale*, and there is in it the usual amount of love-making of different sorts. But it is a study of character more than a novel. As such, it is rather provoking than quite satisfactory, much less quite unsatisfactory. There are four notable portraits in it—Erica Birch, Barty, Harcourt, and Shadrach Bush—and one's duty as a reader comes in effect to spending half-hours with each in succession. It is rather unfortunate under these circumstances, however, that one should find the artist perpetually touching up her work. Yet this is what the author of *A Winter's Tale* is found doing, more particularly with Barty. In the early chapters he figures as a rather selfish young fellow of the class that read sporting newspapers, and always fancy women have designs upon them. But the story is not half through before he changes

into a muscular and lovable Christian of the Kingsleyan type. Erica Birch, however, is a finished sketch of a thoroughly independent girl, who is conscious that she can command affection, and will not accept any inferior article that is offered her under that name; while the evolution of the selfish, dreaming, and sensual egotist, Harcourt, into a madman has nothing unnatural or strained about it. Some of the incidents in *A Winter's Tale*, too—in particular the death of Penelope, the hapless servant, and the escape of Erica from the mad Harcourt—are managed with a skill which speaks well for the future of the author of *A Winter's Tale* as a writer of sensational fiction.

It may at least be claimed for *Friend Perditus* that the plot is original, and as striking as it is original. John Sherwood, hurrying from India to England to seize and punish Lucien Guadella, who has robbed him of his good name, not to speak of property of another sort, which it is a fashion to consider as of secondary importance compared with a good name, is shipwrecked when on the point of hunting his quarry down. It is with difficulty that his life is saved. As things are, his brain is so seriously injured that when, thanks to surgical skill of a miraculous order, he comes nominally to himself, his memory is gone. He takes to his bosom, in the character of a step-brother, the man who has done him so much harm, and that man's mother as well. They for a time live upon him, plunder him right and left, and finally induce him to surrender to his enemy the girl on whom he has set his heart, and who has set her heart on him. Friend Perditus, as Sherwood is preposterously styled, gets disgusted with the character and conduct of his *quasi* mother, who is really a singer of the most vulgar music-hall order. The agitation he undergoes precipitates another physical crisis, as a result of which Friend Perditus is re-transformed into John Sherwood, and all ends well. The plot, in spite of its extravagant improbability, is admirably worked out from first to last. There are also several remarkable and finished portraits in *Friend Perditus*. The Guadellas, notwithstanding the brazen vulgarity of the mother, are good specimens of the modern conspirator class; while there could not be better foils to them than Ella MacLise and Friend Perditus's good friends, the Halls. If it be conceded that everything that is artistic is also fair in fiction, then *Friend Perditus* must be accounted a strong and successful novel.

*Lady Merton* is full of Rome, and, more's the pity, theologically as well as topographically. It is written by a man who is evidently very much in earnest about the eternal controversies of which the Eternal City is still the centre, so much so that his book, able as it is in more respects than one, fails to achieve a success even in the sense in which Lord Beaconsfield's works are successful. And yet there are many things, even many incidents, in *Lady Merton* which, under other circumstances, would have gone to the making of a really good novel. There is the jealousy entertained for Lady Merton by her husband. There

is the mischief-making of Lady Merton's step-daughter Vivy. There is the love-story of Nina and Hugh, complicated by the actions of Nina's hot-blooded Italian father. There is, above all things, the episode of the remarkably clever and well-drawn impostor the Hon. Frank Glyder. If Mr. Heywood would let theology alone, he would probably succeed in producing an effective story with a more than ordinarily effective plot. As things are, however, we seem here to be looking on, not at the play of life, but at the doings of an informal Oecumenical Council.

There is in *Bellerue* a good deal of the fine—and, worse still, of the "thoughtful"—writing, which somehow the inmates of rural parsonages are supposed to like. There are acres of such sentences as "The little city of Bellerue still sits among her green hills, with the beautiful river flowing at her feet, and the Delectable Mountains smiling upon her from over the way; and still she is fair." Apart from this—the leading feature of the book—it is a sufficiently readable story of a good young man whose career is a moral success, but who is socially ruined by the fact of his being falsely accused of a murder. This idea, however, is not original. So far as plot, at all events, is concerned, the novelty to be found in *Bellerue* lies in the virtual personation of the supposed murderer by a friend, who desires to clear the memory of the dead, and in the curious circumstance that the murder is not committed by the man whose interest it was to commit it. There is a great deal of love-making of the kind that is always more or less tinged with pathos, and that is always eminently "proper" if not even "genteel." For the rest, one would have liked Rolf Kenwood to have been a little more successful and a little less magnanimous. One feels, indeed, that Captain Murray would have made a better actor in the drama of *Bellerue* than Rolf Kenwood, instead of being merely a successful understudy.

Mrs. Burton Harrison gives, in *Flower de Hundred*, not so much a novel as a picture of a Virginia plantation and Virginian family life before and after the Civil War. Hers is not indeed the style of Thackeray, much less of the late E. P. Roe. Yet both are suggested in the one case by Mrs. Harrison's pictures of the Southern aristocracy—Miles Throckmorton recalls the Warringtons—and in the other by her representations of the blacks that lived and thrived on the plantation. The two leading figures in *Flower de Hundred* are Miles Throckmorton, a gallant young American soldier, who fights with Garibaldi for the unity of Italy, and with his fellow countrymen for the independence of the Confederacy; and his grandfather, whose affection for him is the sheet-anchor of his life. There is also an undercurrent of pleasant, though rather slow-going, love-making. How Miles contrived for so long to misunderstand Ursula's feelings towards him, it will puzzle most girl readers of *Flower de Hundred* to make out. The book is, however, so brightly written and so enjoyable in a variety of ways that it is not likely to be subjected to severe criticism.

*For King and Country* is, apart from the prologue and epilogue, neither of which is especially lively, a story of France in the period of the struggle between the Republic and La Vendée. The narrator is supposed to be a young French girl, full of piety and loyalty to the cause of monarchy in France, who ultimately finds shelter and chastened happiness in England. Her story is told in a sufficiently simple fashion, and the author aims at being historically accurate, in spite of a very evident bias. There are good things in this book, and one or two historical characters, such as Carrier on the one side, and Jean Chouan on the other, stand out in bold relief. But the story as a whole is portentously long and dull, and somehow leaves in the mouth the taste of Alison's *History of Europe*.

WILLIAM WALLACE.

#### SOME VOLUMES OF TRANSLATION.

*The Inspector: a Comedy.* By Gogol. Translated from the Russian by T. Hart-Davies. (Thacker, Spink & Co.) The clever comedy of the great Russian novelist Gogol is almost unknown among us; and therefore Mr. Hart-Davies, who has previously ventured into the field of Slavonic literature by his translation of the poems of the Dekabrist Rilev, has done a service by bringing it to the notice of the English public. Clever, however, as it is, we doubt very much whether it will be appreciated in this country, the state of society which it describes being so unfamiliar to us. Moreover, as Mr. Davies confesses in the preface to his translation, the characters are throughout too abject and servile to enlist our sympathy, with the exception, perhaps, of Osip (Joseph), the servant, who is a kind of Slavonic Sam Weller. The two women (mother and daughter), Anna and Maria, are thoroughly uninteresting persons—vain and vulgar. It is a great pity that Gogol did not add some characters more capable of winning our regard. The best scene is that of the *dénouement*, when the postmaster finds by opening a letter that the young man who has been living at free quarters among them is not, as they supposed, the Government inspector (in disguise) sent to pry into their malpractices, but a dissipated young coxcomb, who has thoroughly enjoyed and amused himself at their expense. The old prefect (*gorodnichy*) bursts into fits of rage on finding how completely he has been duped, having even allowed his daughter to be engaged to the adventurer. In his wrath, however, he only reflects upon the number of people he himself has cheated, and the fact that he has never been cheated before. He remains a rogue to the last. The comedy has been of great service to the cause of Russian morality, in purifying official life, and exposing to merciless ridicule the peculations and corruptions of the *Chinovniks*. Hence the great pleasure with which, as we are told, it was always welcomed by the Emperor Nicholas. Other satirists have successfully ventured into the same field—to take only one example, Saltikov, who wrote under the *nom-de-guerre* of Stehedrin, and whose "Provincial Sketches" (*Gubernskia Ocherki*), published about thirty years ago, created a great sensation in Russia. Mr. Hart-Davies has given a faithful and spirited version of the comedy. Of course, here and there he has been obliged to employ English equivalents for the untranslatable expressions of the original, especially in rendering the copious terms of abuse showered on each other by the enraged dupes. Just as they are at the height of their disgust, a gendarme announces to them that a *real* official has just

arrived from St. Petersburg. We do not always care for the slang he has introduced, as when he makes the ladies say, "Lor, here's a pretty scene!" "Lor, fancy that!" &c. A short life of Gogol is added, which, however, the reader who knows nothing about him before will be found somewhat inadequate. Hardly anything is said about his wonderful novels and tales. Allusion is just made to the "Dead Souls," and that is all. We hope Mr. Hart-Davies will give a fuller biography on a subsequent occasion: he has already shown himself well acquainted with Russian literature.

*The Dramatic Works of Jean Racine: a Metrical English Version* by Robert Bruce Boswell. Vol. ii. (Bell.) Mr. Boswell has now translated six more of Racine's dramas—viz., "Bajazet," "Mithridates," "Iphigenia," "Phædra," "Esther," and "Athalie." Practice, we think, has improved his blank verse: it is still too monotonous, but rather less stiff than it was in vol. i. It cannot be said, however, that Racine bears the transmutation into English blank verse without losing much of such charm as he possesses. Platitudes often pass muster for ideas, when put neatly and antithetically; but the illusion vanishes with the loss of the original form. Here, for instance, is a speech of Theramenes (Phædra, Act i., sc. 1.) when Hippolytus has avowed his affection for Aricia. The position is a poetical opportunity; the result is as follows:

"The gods, dear prince, if once your hour is come,  
Care little for the reasons that should guide us.  
Wishing to shut your eyes, Theseus unseals  
them;

His hatred, stirring a rebellious flame  
Within you, lends his enemy new charms,  
And, after all, why should a guiltless passion  
Alarm you? Dare you not essay its sweetness,  
But follow rather a fastidious scruple?  
Fear you to stray where Hercules has wander'd?  
What heart so stout that Venus has not  
vanquished?

Where would you be yourself, so long her foe,  
Had your own mother, constant in her scorn  
Of love, ne'er glowed with tenderness for  
Theseus?

What boots it to affect a pride you feel not?"  
&c., &c.

It is not poetry, but mere argument, untouched with sympathy, unsalted with humour. It is serious, yet how hard it is to take it seriously! and more charm of style than Mr. Boswell possesses is necessary to enliven its flatness. He is better in the choric and hymnal passages of "Athalie"; e.g., Act i. sc. 4, p. 341:

"Oh! mount of Sinai, let the memory stay  
Of that for ever great and famous day,  
When on thy flaming head,  
In clouds conceal'd, the Lord reveal'd  
To mortal eyes a ray from His own glory shed.  
Tell us why glow'd those lightning fires up  
there,  
Why roll'd the smoke, why peal'd in troubled  
air  
Thunder and trumpet's blare?  
Came He that, back to primal chaos hurl'd,  
On its foundations of past ages whirl'd—  
Came He to shake the world?"

We suppose that the instinct of rhyming "whirl'd" and "world" is ineradicable. On the whole, we doubt if Mr. Boswell's task be one that can be achieved, to any real satisfaction. To the tiro in French it will be useful, but Racine himself stands in the way of his translator's effort to make his dramas interesting.

*Campion: a Tragedy in a Prologue and Four Acts.* By Rev. G. Longhaye, S.J. Translated into English blank verse by James Gillow Morgan. (Burns & Oates.) We have never seen the French original, of which the little volume before us is a translation. Edmund Campion was one of the Roman

Catholic sufferers who have recently been beatified by Leo XIII. To those of his own body Campion and his fellows in captivity, torture, and death, appear as martyrs: Protestant Englishmen regarded them at the time as traitors to their Queen and country. Their true position has been fought over with all the zeal that religious controversy never fails to call forth. Whatever may be thought of the cause for which Campion suffered, no one will call in question who knows his history that he risked his life and met a tragic death from motives that to him were holy. His life lends itself easily to dramatic composition; but Father Longhaye, as seen through the medium of Mr. Morgan, is not a poet of a high order. The verse is smooth, and no passage falls conspicuously below what we have a right to look for; but the whole composition is stiff and ungainly. When we think of what a great poet might have made of a theme so noble, we close the book with feelings of disappointment.

*The Plays of Euripides.* Translated into English Prose from the Text of Paley. By E. P. Coleridge. Vol. I. (Bell.) Mr. Coleridge has accomplished almost the moiety of a very considerable task. There is a particular difficulty in rendering Euripides into English—a less difficulty, perhaps, than some which beset the translation of Aeschylus and Sophocles, but a special difficulty for all that. Aeschylus and Sophocles are never prosy; their translator must somehow reach a high level of poetical expression, and keep to it if he can. But Euripides is often, perhaps intentionally, prosy; shall the translator attempt to rise and fall with his original, or to preserve an agreeable flight in a sort of temperate zone? Euripides is doubtless more modern in tone than his great rivals—shall his translator deal freely in modernisms or no? These perplexities may seem light; they are, in reality, very serious, as anyone may find by trying; and anyone who, like Mr. Coleridge, sticks to his task through nine plays has fought a brave fight, whether he wins or loses. To us it appears that the style of the translation has been insufficiently revised. One defect, into which it is easy to fall, but from which it is also quite easy to escape by revision, is the allowing blank verse to intrude into prose. This occurs constantly in Mr. Coleridge's version—e.g., when her father finds Glaucus perishing in the folds of the fatal robe (*Medea*, ll. 1204-1221), and clings to her dying form,

"He strove to rise, but she still held him back;"  
and if ever he pulled with all his might,

"From off his bones his aged flesh he tore."

This is just sufficiently versified to spoil it as prose. The defect is one which seems to beset Mr. Coleridge more in the iambic than in the choric parts; the familiar form of Greek verse pushes him unconsciously into English verse, while the irregular and less-familiar choric metres allow him to think them out in prose, sometimes in graceful prose—e.g., the closing part of the celebrated chorus in the *Alcestis* (*ἔγὼ καὶ διὰ Μοῦσας, κ.τ.λ.*) is well turned. Yet even here, at the opening of the chorus, the translator falls straight into verse cadences:

"Myself have traced the Muses' path,  
Have soared amid the stars,  
Have laid my hold on many a theme," &c.

On the whole, we think Mr. Coleridge is happier in rendering Euripides than he was in essaying Apollonius Rhodius, yet surely the latter was the easier task for prose! He must get clear of his poetical cadences, however, and especially of his lapses into blank verse, before he can climb into the rank of elegant prose translators; above all, he must avoid the language of newspaper reports—such as "to crave an

interview" (*Medea*, l. 775). So superior is he to the old prose versions that he might well revise his work more thoroughly.

Die Tragödien des Aeschylus. Verdeutschte von B. Todt. (Wien & Prag: Tempsky; Leipzig: Freytag.) Herr Todt, like many an enthusiast for his own subject, is perturbed to see and hear Philistines openly disregarding it, or minimising its importance to the world. With a sigh he repeats, "Der Hellenismus," sagt man, "hat seine Arbeit gethan, der Hellenismus kann gehen." But, really, this only proves, if proof were needed, that there are prigs in Germany as well as in England. It is but fair to remember, in such cases, how much triumphant priggishness ere now has been exhibited on the other side. Undeterred, however, by the shrewd remark of a distinguished critic, "Uebersetzungen geben stets nur die Kehrseite des Teppichs," Herr Todt has given us the whole of Aeschylus's seven plays in a readable and, so far as we can judge, a fairly correct form. We regret his decision to avoid all rhyming, "welcher dem ganzen einen zee modernen Anstrich geben würde," because, in our view, a translation into a modern tongue is in the main an appeal to those who do not know the original, not to those who do; the "modern tincture" of rhyme makes appeal to their sense of poetry, and unless this be aroused the "cold correctness" of the version will leave its readers cold too. Greek choruses, in fact, lose much of their swing and rhythm by being treated too cautiously. For instance, the notable commencement of the chorus in the *Agamemnon*, l. 681 (*τίς τ' ὁρᾷ δολιχὸν κ.τ.λ.*) is truncated by Herr Todt on the ground that the "Wortspiel" at the beginning cannot satisfactorily be reproduced in German. He actually omits the first eight lines, and commences:

"Helena, die mit dem Speer gewor'n,  
Aus des Ehegemaches seiner Hülle  
Fuhr sie hin mit günstigem Hauch des Westes.  
Aber viele schilddbewehrte Jäger  
Folgt'n ihren unsichtbaren Spuren  
Um zu landen am Simois-strande,  
Wo die grosse blutige Völkerfehde  
Ganze Stämme ins Verderben stürzte."

The faint-hearted omission of the earlier lines, and the lack of rhyme, combine to make the version heavy just where vigour was required. In narrative passages the translation seems to us much more successful. As an example, take the lines (*Prom. Vinct.* ll. 351-362):

"Und auch den Sohn der Erde aus den Höhlen  
Kilikien, den hundertköpfigen Typhos,  
Das stürmisch-wilde Ungeheuer, beklag ich,  
Den nun Gewalt gebändigt. Allen Göttern  
Trotzt' er und schob mit grimmen Zähnen Mord,  
Und blitzte Feuer aus den wilden Augen,  
Als wollt er Zeus von seinem Throne stürzen!  
Allein ihm kam das wackere Geschoss  
Des Zeus herab, der flammensprühende Strahl,  
Der ihn aus seiner stolzen Prahlerci  
Herabwarf. Denn getroffen in das Herz  
Vom Donnerkeil ward seine Kraft zu Staub."

This is not by any means a perfect version; the last line is but a pale show of *ἐρεφάδην κόζεθρον-  
τ' ἴθνη σείας*. But, as a whole, there is some of the breath of Aeschylus wandering over it, while in the choric parts we feel the translation laboured—often good in its way, but seldom adequate or inspired. Perhaps an exception should be made for the version (*Choroph.* ll. 585-651) of *παλαὶ μὲν γὰρ τριφεί κ.τ.λ.*, the whole of which, and especially the close, is finely rendered.

HERREN GEORG KAIBEL and ADOLF KISSLING have already published (Strassburg: Karl Trübner) a translation into German of "Aristotle on the Constitution of Athens." It forms a neat little volume, printed in Roman type, of 108 pages, with no notes, except an occasional

date inserted in the margin. In their preface, the translators pay a compliment to the work of the original editor, who has certainly thus far received better treatment from foreign critics than from his own countrymen.

#### NOTES AND NEWS.

WHATEVER may be the ultimate consequences of the new American law of copyright, the first effect will undoubtedly be to produce a stagnation in the English publishing trade during the next few months. It is already announced that the promised edition of Mr. Ruskin's Poems will be held back until after July 1, when the American statute comes into operation; and we hear that the issue of Mrs. Sutherland Orr's *Life of Browning* will probably be delayed with the same object. Our popular novelists, who are destined to derive the largest benefit from the American concession, will also certainly be advised to wait. Altogether, May and June will be bad months for the trade.

MEANWHILE, the practice begun by Messrs. Macmillan—of issuing more important books at a net price, so as to defeat the discount system—is rapidly extending. It has been adopted by Messrs. Griffith, Farran & Co. in the case of the *Talleyrand Memoirs*, and this week by Mr. W. Heinemann with the *De Quincey Memorials*.

THE next volume to appear in the series of "Rulers of India" will be *Lord Hardinge*, written by his son, the present Viscount, who was private secretary to his father when in India. No *Life of Lord Hardinge* has hitherto been published, and the memoir in the *Dictionary of National Biography* contains a number of inaccuracies. Though the larger portion of the book is devoted to his governor-generalship (1844-48), several incidents of the battles on the Sutlej being now for the first time made public, a sketch is also given of his entire career—how he helped to raise Sir John Moore when struck down at Corunna; how he gave the order which decided the bloody contest at Albuera; how he lost his right arm when riding in company with Blücher at Ligny; his twenty-four years' membership of the House of Commons, when among other offices he held that of Irish Secretary; and his succession to the Great Duke as commander-in-chief. The volume is dedicated, by special permission, to the Queen; and it will be illustrated with a reproduction of the portrait by Sir Francis Grant, which is perhaps less well known than the picture by the same artist representing him, with his two sons, on the battle-field of Ferozshah.

*The Outcast: a Rhyme for the Time*, by Mr. Robert Buchanan, will be published by Messrs. Chatto & Windus next week. The statement that this poem is another rhymed version of the life of Christ is, as readers of the ACADEMY have already been informed, quite without foundation. The *Outcast* is Vanderdecken, the Flying Dutchman, who is taken as incarnating the Modern Spirit in all its worst features of materialism, cynicism, and pessimism. The opening scene of the poem is London, and the time the present. The book will contain, besides vignettes, about a dozen full-page illustrations by Peter Macnab, Hume Nisbet, and Rudolf Blind. It is dedicated, in a prose letter, to "C. W. S., in Western America;" and readers may recognise, behind these initials, one of the most charming and original writers America has yet produced.

MESSRS. MACMILLAN have in the press a new book by the Rev. Dr. Edwin A. Abbott, being a discussion of Cardinal Newman's essay on Ecclesiastical Miracles. It will be entitled, in

reminiscence of former works by the same author, *Philomythus: an Antidote against Credulity*.

*Old Truths in Modern Lights* is the title of a volume of sermons by the Rev. Prof. Bonney, which Messrs. Percival and Co. will publish next week. This volume comprises the Boyle Lectures for 1890 on the conflict of science and theology, together with other discourses bearing upon questions which at the present time are exercising the minds of thoughtful Christians.

THE Rev. Dr. Samuel Kinns, author of *Moses and Geology*, has in the press a companion volume, to be entitled "Graven in the Rock": or, the Historical Accuracy of the Bible confirmed by reference to the Assyrian and Egyptian Monuments in the British Museum. The book will be illustrated with a portrait of Sir Henry Rawlinson, and 170 other engravings. The publishers are Messrs. Cassell & Co.

MR. FISHER UNWIN has nearly ready for publication *The Sinless Conception of the Mother of God*, by the Rev. Dr. Frederick George Lee, with a preface by the Very Rev. Father Caesar Tondini De Quarenghi, Barnabite.

MESSRS. LONGMANS will publish in a few days *The Memoirs of the Tenth Hussars*, historical and social, by Colonel R. S. Liddell, with portraits and coloured illustrations by Mr. Oscar Norie.

MR. JOHN LANE—whose bibliography of Mr. George Meredith has recently earned the gratitude of bookmen—is engaged on a bibliography of the books illustrated by Mr. Walter Crane. Mr. Lane would be glad to hear from collectors of Mr. Crane's works—care of Mr. Elkin Mathews, Vigo-street.

MESSRS. GRIFFITH, FARRAN, OKEDEN, & WELSH are about to publish a shilling edition of the well-known *Household Prayers*, prefaced by the late Bishop Wilberforce.

A new and enlarged edition of *The Second-hand Booksellers' Directory* will be issued by Mr. Elliot Stock next week.

A FIFTH edition of *Mademoiselle Ize* is now in the press.

*Paper and Press*, a trade journal of Philadelphia, is about to publish a series of illustrated sketches on "Leading London Papers and their Editors," by Mr. W. Roberts. The first three will deal with the *Pall Mall Gazette*, the *Saturday Review*, and the *Daily Chronicle*.

IN next week's number of *Cassell's Saturday Journal* will be commenced a sensational story entitled "By Right, not Law," by Mr. Robert H. Sherard, illustrated by Mr. J. Finnemore.

THE Rev. John Owen, rector of East Anstey, will deliver a lecture at the South Place Institute, Finsbury, on Sunday, April 19, at 4 p.m., upon "Skeptics and Skepticism."

THE next meeting of the Library Association will be held in the Clapham Public Library, on Monday, April 13, at 8 p.m., when a paper on "The Formation and Working of the Library" will be read by the librarian, Mr. J. Reed Welch.

THE next meeting of the Ruskin Society will be held at the London Institution, on Friday next, April 17 (instead of April 10), when Mr. Andrew M. J. Ogilvie will read a paper entitled "A Review of Mr. Ruskin's Political Economy."

MESSRS. MACMILLAN are now adding to their cheap re-issue of Miss Charlotte M. Yonge's stories, which they published in about thirty volumes a year or so ago, three historical tales then omitted, which, to many boys at any rate, are not the least popular of her works. These are *The Little Duke*, *The Lances of Lynwood*, and *The Prince and the Page*, with the

familiar illustrations, which now appear, to our critical eyes, to have more merit as woodcuts than as drawings.

A SUPPLEMENT of the *Journal of Education* is almost entirely devoted to the memory of the late Robert Hebert Quick, author of that standard treatise on "Educational Reformers," who died at Cambridge, under somewhat painful circumstances, on March 9. The Master of Trinity, Prof. J. R. Seeley, the Rev. J. Llewelyn Davies, with others, contribute impressions of the man and of the influence that he exercised upon all with whom he came into contact. We miss, however, any precise record of biographical facts.

#### PUBLISHING SOCIETIES.

THE Early English Text Society has sent out its last book for 1890, and its first books for 1891: Part I. of "The Old English Version of Bede's Ecclesiastical History of the English People," edited by Dr. Thomas Miller, of Göttingen, in two sections, (1) for 1890, and (2) for 1891; "The Earliest English Prose Psalter," edited from its two MSS. by Dr. K. D. Buelbring, Part I: these for the Original Series. For the Extra Series, 1891, Part. III. of Prof. Zupitza's edition of "Guy of Warwick," from two texts, the Auchinleck and Caius MSS., has been issued.

THE Chaucer Society has also just issued a few of its texts so long in arrears: (1 and 2), a Rymer-Index to the MS. texts of Chaucer's Minor Poems, by Miss Isabel Marshall and Miss Lela Potter, with an Introduction by Prof. Skeat, both in quarto and octavo to match the Society's Parallel Text and One-Text editions of the Poems; (3) More Odd Texts of Chaucer's Minor Poems, from the Philipps and Bodleian Libraries, including a unique final stanza of the "Balade of Picke," edited by Dr. F. J. Furnivall; (4) a very prettily printed and bound "Chaucer Birthday Book," compiled and presented by Mr. Waechten, of Richmond.

The Wyclif Society has ready for issue its volumes for 1891 and 1892: Dr. R. Beer's edition of Wyclif's *De Ente Praedicamentali* and *XIII. Quaestiones* (1891); and Prof. Loserth's edition of Wyclif's *De Eucharistia* (1892). Mr. M. H. Dziewicki's edition of *De Blasphemia* is just finishing for 1893, and his edition of Wyclif's *Logica* and *Logicae Continuatio* for 1894 is part printed. The Society sadly wants fresh subscribers.

#### UNIVERSITY JOTTINGS.

THE senate of Glasgow University have selected two of their former professors—Prof. R. C. Jebb, and Prof. John Nichol—for the honorary degree of LL.D., at the public graduation ceremony on April 24, which closes the annual session. Among those upon whom the degree of D.D. is to be conferred, we may mention the Rev. Joseph Agar Beet, professor of theology at the Wesleyan College, Richmond.

PROF. KARL PEARSON will deliver a further introductory course of four lectures at Gresham College next week on Tuesday, Wednesday, Thursday, and Friday, at 6 p.m., dealing with the geometry of motion, matter and force, and the classification of the sciences, of which last a table is appended to the syllabus. The lectures are free to the public, and the professor undertakes to answer written questions concerning difficulties that may suggest themselves to his hearers.

MESSRS. MACMILLAN will publish very shortly the Hulsean Lectures delivered at Cambridge last year by the Rev. J. Llewellyn Davies, upon "Order and Progress as involved in the Spiritual Constitution of Society."

THE programme is now ready of the fourth summer meeting of university extension students, to be held at Oxford during August. The inaugural lecture will be delivered on July 31, by Mr. Frederic Harrison, who has taken for his subject "A Brief Survey of the Thirteenth Century." New features are the classes to be formed for the study of Homer, Herodotus, and Dante in the original, under the guidance of Messrs. Chambers, Montague, and York Powell; a special class in constitutional history, under Mr. Noel Richardson; and practical work in science at the University Museum and Observatory. Prof. Percy Gardner and Miss Jane Harrison will deliver lectures on Homeric archaeology and the Parthenon marbles. In theology, lectures will be given by Mr. Gore, the present Bampton Lecturer; by Dr. Fairbairn, principal of Mansfield College; and by Dr. Gladden, Ohio; while courses have also been arranged, for the first time, at Manchester New College. The regular courses fall into four groups: (1) medieval history, literature, architecture, and economics; (2) physical science; (3) early Greek history and literature; and (4) miscellaneous.

THE current number of the *Library* (Elliot Stock) opens with a brief article by the late S. S. Lewis, which must have been almost the last thing that he wrote, for it is dated March 19, only twelve days before his sudden death. It gives an account of the library under his charge at Corpus Christi College, Cambridge, dealing specially with the fine collection of English and other MSS. bequeathed to the college by Archbishop Parker.

A NEW fellowship, with an endowment of 10,000 dollars, has been founded at Harvard, for research in connexion with the Peabody Museum of American Archaeology and Ethnology; and the first holder is a lady, Miss Alice C. Fletcher, who has already, as a special assistant of the Museum, done excellent work as an explorer among the North American Indians.

At the meeting of the Ethical Society, to be held at Essex Hall, Strand, on Sunday next, April 12, at 7.30 p.m., the Rev. Philip H. Wicksteed, principal of University Hall, will deliver a lecture on "Two Views of the Old Testament: the Traditional and the Organic." Among future lecturers are Prof. John Nichol, Prof. Henry Nettleship, Mr. Bernard Bosanquet, and Mrs. Bryant.

#### ORIGINAL VERSE.

TO MY WHEELED COUCH.

HYBRID of rack and of Procrustes' bed,  
Thou thing of wood, of leather, and of steel,  
Round which, by day and night, at head and heel,  
Crouch shadowy Tormentors, dumb and dread;  
Round which the wingless Hours, with feet of lead  
For ever crawl, in spite of fierce appeal,  
And the dark Terrors dance their silent reel;  
What will they do with thee when I am dead?  
Lest men should ask, who find thee stowed away  
In some old lumber room, what wretch was he  
Who used so strange an engine night and day,  
Fain would I have thee shivered utterly;  
For, please the Fates, no other son of clay  
Will ever need so dire a bed as thee.

EUGENE LEE HAMILTON.

#### OBITUARY.

PROF. P. G. RJEDKIN.

Warsaw: April 3, 1891.

WE have to record the death of an eminent Russian scholar, at one time member of the Council of State—Peter Rjedkin, who passed away on March 7 at St. Petersburg.

Born in 1808 at Romni, in the province of Poltava, Rjedkin was educated at the Njejinski Gymnasium of Prince Besborodko (from 1821-1826, where among his school-fellows was the celebrated novelist Gogol) and at the Universities of Moscow and Dorpat. He finished his studies in Germany, whence he returned back a devoted metaphysician of the Hegelian school. Having taken his degree of Doctor of Laws, Rjedkin became the first professor of the Cyclopaedia of Law at the University of Moscow, where he lectured from 1835 till 1849. In 1863 he was called as Professor Ordinarius to St. Petersburg. Death took him away when he was bringing out the last volume of his lectures on the History of the Philosophy of Law considered in connexion with the History of Philosophy (six vols., St. Petersburg, 1889-91). He used to tell his students that a lawyer must not be content to be a lawyer alone, but also a true son of liberty, for liberty has no natural, but only legitimate children. Unlike some others, Prof. Rjedkin was not a *chinovnik*, but a serious teacher, an excellent guide for his numerous pupils, dispersed through all Russia, who will not forget their "good shepherd."

B. ALEXANDRENKO.

#### MAGAZINES AND REVIEWS.

WE are always pleased to welcome *The Anti-quary*; for, although many of the papers tell but a twice-told tale, there is generally something in its columns that is new not only to that unsatisfactory person, the "general reader," but to the historical student also. This is true as to the number before us. The paper on cross-bows, by Mr. Cyril Humphreys-Davenport contains much valuable information. We apprehend that many persons make a mistake when they come across examples of this old species of "artillery." The existing cross-bows are most of them not war-engines at all, but have been made at a later time for shooting rooks. They have been used for this purpose in quite recent times. The arrows employed were not pointed, but had a blunt knob at the end; they did not pierce the young bird, but knocked it over. Mr. J. W. Clark's paper on the Augustinian priory of Barnwell, near Cambridge, has much local interest, but is too short. The same may be said of Mr. Frederick Ellis's account of the Romano-British village at Bampton, in Oxfordshire. Canon Scott Robertson has communicated a paper on Richard Thornden, second Bishop of Dover. He was one of the creatures of Thomas Cromwell, Henry VIII.'s vicar-general, a man of "wondrous and shameless plausibility," as the canon tells us. Such persons cross our path in all periods, but the historian is more pestered by them in the sixteenth century than at any other period, except sometimes when the Roman empire was in its long death-agony.

In the *Boletín* of the Real Academia de la Historia of March, F. Codera writes on the state of Murcia under Moorish viceroys about 1350. In "El tambor del Bruch" Senor Puyol y Camps tells of the first Spanish guerilla victory over the French, June 6, 1808; the success was greatly due to the beating of a drum, which made the French suppose that the peasants were supported by a regular force, and the retreat quickly became a rout. Padre F. Fita resumes his articles on the Usages of Barcelona; among other documents is a curious will of Bishop Guisilbert, December 5, 1062, and an unedited Bull of Sylvester II. (1003). Senor de Vandewalle attempts to fix the site of Santa Cruz de Mar Pequeña on the north-west coast of Africa. From Lima is announced the publication of memoirs of two of the Viceroyes of Peru. The number concludes with a biography

of the late Marqués de Molins, and with the notices, which are rich in Roman inscriptions from Cantabria.

### THE TEACHING OF ENGLISH HISTORY.

*Appendiculae Historicae*; or, Shreds of History hung on a Horn. By Fred. W. Lucas. (Stevens: Great Russell-street.)

PERHAPS the best possible instrument of popular education is history, especially the history of one's own country. The three R's must, of course, have universal precedence. Not even the least experienced and most supercilious of educational infallibilists would, I suppose, deny it, or pretend that the elementary school should begin with French or the piano-forte or chemistry, before reading, writing, and summing have become easy exercises of brain and eye and hand. But when that is conceded, all these extra subjects are to my mind of far less general consequence than an intelligent acquaintance with the history of one's own country. To train the children of the State into good citizens was an aim high enough for a Plato in the prime of his splendid powers; and I doubt if the most downright of the modern zealots of education, however sincere his contempt for Plato and for Greek, would find it easy to propose a better aim than this of the old Greek thinker. Now, to be a good citizen it is not necessary to know the French language; nor is a bad ear for harmony a fatal bar thereto (though, perhaps, on the latter point Plato may have had his Hellenic prejudice). But to be ill-taught in the history of England, to be insensible as a brute to the great deeds of our fathers, who made England and gave her this place among the nations, to be careless of that colossal empire which has been built up by English wisdom and courage and patience and fortitude, is either a supreme misfortune or an unpardonable fault; and, whether fault or misfortune, a serious hindrance to that good citizenship in which patriotic fervour is a principal ingredient. O you whose charge it is, teach boys and girls to be proud of their country; be ashamed to make premature sceptics and early-ripe prigs of them; use some natural reserve with tender souls defenceless against your cynicism, your irreverence, your shallow sneers at a past not understood; abhor the cowardly crime of blasting the natural enthusiasms of youth! It is a sorry consolation for your own disenchantment to damp the ardour and quench the faith of the spring of life. Where is the glory of being a missionary of unbelief, an apostle of despair? Will your educated languors, your cultured spiritlessness, your small dilettantism, your ridiculous self-consciousness, your immeasurable conceit, inoculate the coming race with a just hardihood in the defence of their own rights, with a chivalrous regard for the rights of others, with courage to do and dare in the cause of honour and truth and purity? Are you rearing a nation of men, or of poor emasculate neuters, incapable of any strenuous exertion, of any noble ideal or noble endeavour?

I fell into this uncompromising vein after reading in Mr. Lucas's strong yet quiet narrative the story of the bygone struggles for the possession of that New World which, if common speech were not a mirror of the vulgar indifference to truth, might be called Columbia or Cabotia, but certainly not America. Let those who love their country, English or American, and those who can enjoy the ordered exposition of facts gathered in the leisure hours of years with the enthusiasm of the antiquary and the discriminative sense of the historian from all manner of rare and out-of-the-way sources, and those who find their pleasure heightened by large type and broad margins and tasteful

covers, buy this book and read it, and ponder the moral it points all the more powerfully because it does not directly proclaim it.

C. J. B.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- HERLIHARD, A. *Babelais: ses Voyages en Italie, son Exil à Metz*. Paris: Lib. de l'Art. 40 fr.  
HIRZEL, L. *Wieland u. Martin u. Regula Künzli. Ungeprüfte Briefe u. wiederaufgefundene Actenstücke*. Leipzig: Hirzel. 5 M.  
LE ROUX, H. *Au Sahara*. Paris: Flammarion. 3 fr. 50 c.  
SCHLIEHMANN, H. *Bericht über die Ausgrabungen in Troja im J. 1890. Mit e. Vorwort v. S. Schliemann u. Beiträgen v. W. Dörpfeld*. Leipzig: Brockhaus. 2 M. 50 Pf.  
WISSMANN, H. v. *Meine zweite Durchquerung Aequatorial-Afrikas vom Congo zum Zambesi während d. J. 1886 u. 1887*. Frankfurt-a.-O.: Trowitzsch. 10 M.

#### HISTORY, ETC.

- ADAM, R. *Völkerrechtliche Okkupation u. deutsches Kolonialstaatsrecht*. Freiburg-i.-Br.: Mohr. 3 M.  
ARISTOTELES' *Schrift vom Staatswesen der Athener*, verdeutsch v. G. Kaibel u. A. Kiessling. Strassburg: Trübner. 2 M.  
BRICARD, A. *et J. Journal du Canonier Bricard (1792-1802)*. Paris: Delagrave. 3 fr. 50 c.  
DROSEN, H. *Zu Aristoteles' 'Aθῆναιων πολιτεία*. Berlin: Friedländer. 1 M.  
GÖBELTZER, M. *Der husitische Einfall in die Mark im J. 1432 u. die "Husitenschlacht bei Bernau"*. 1. Th. Berlin: Gaertner. 1 M.  
NÉRLINGER, C. *Pierre de Hagenbach et la domination Bourguignonne en Alsace (1400-1474)*. Paris: Berger-Levrault. 3 fr. 50 c.  
PETIT, le Major W. L. de. *La conquête de la vallée d'Achin par les Hollandais. Une page d'histoire coloniale contemporaine*. Paris: Baudoin. 11 fr.  
STUECKELBERG, E. A. *Der Constantinische Patriat. Ein Beitrag zur Geschichte der späteren Kaiserzeit*. Basel: Georg. 2 M. 40 Pf.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BEDNAGA, J. v. *Die Lurchsäuna Europa's. I. Anura*. Frochloerhe. Berlin: Friedländer. 8 M.  
MÜLLER, G. E. *Theorie der Muskelkontraktion*. 1. Th. Leipzig: Veit. 9 M.  
RATH, O. v. *Zur Biologie der Diploiden*. Freiburg-i.-Br.: Mohr. 1 M. 20 Pf.

#### PHILOLOGY.

- BECKER, J. *Die Uebersetzung d. ursprünglichen Oedipus v. Sophokles*. Leipzig: Fock. 1 M. 50 Pf.  
HERTZ, C. *Die Parataxis bei Homer*. III. Göttingen: Vandenhoeck. 80 Pf.  
HOLDER, A. *Alt-celtischer Sprachschatz*. 1. Lfg. Leipzig: Teubner. 8 M.  
KALLENBERG, H. *Studien über den griechischen Artikel*. II. Berlin: Gaertner. 1 M.  
MIEHLER, A. *Die Geschichte unserer Sprachlaute u. Orthographie*. Leipzig: Fock. 1 M. 20 Pf.  
PATZIG, E. *Unbekannt u. unbekannt gebliebene Malalas-Fragmente*. Leipzig: Hinrichs. 1 M. 40 Pf.  
STANKE, I. *Questionum de sententiis septem sapientium collectionibus pars I.* Breslau: Koebner. 1 M.  
WALLIES, M. *Die griechischen Ausleger der Aristotelischen Topik*. Berlin: Gaertner. 1 M.

### CORRESPONDENCE.

#### MARY FITTON AGAIN.

London: April 6, 1891.

Dr. Furnivall does not think that certain letters at Arbury attributed to Mary Fitton are really hers, since the writer, in one of them, speaks of Mary Fitton's sister, to whom the letter was addressed "as one of my dear friends." "I do not think," says Dr. Furnivall, "that this is the way in which one sister by blood would write to another." He need not have gone beyond the letters which he himself copied at Arbury to find a relation nearer even than a sister using a similar mode of expression. Her father, writing to his daughter, subscribes himself "your loving father and friend." After this it is of little consequence that Sir Francis Fitton speaks of himself as the "loving Uncle and assured poore frind" of Mary's sister. As to the handwriting, there is, according to Dr. Furnivall, only one signature—not a letter—as a basis for judgment; and since in youth handwriting is apt to vary a good deal, the basis is rather insecure. The seemingly fanciful signature "M. Ma" may possibly represent a pet name well known in the family. "Maxey," it seemed to me, from Dr. Furnivall's note-book, he did

not recognise till some things in the letters appeared to him inconsistent with their being written by Mary Fitton. I think otherwise. One thing may seem strange about these letters, namely, that the writer, though maid-of-honour to the Queen, says little or nothing about what was going on at Court. But to make such communication by letter might have involved unpleasant consequences. Whyte (*Sidney Papers*) uses cipher in relating matters seemingly quite harmless, thus: "9000 [Lord Herbert] is very well beloved here of all, especially by 200, and 40, who protests in all places they love hym."

There is, in one of these letters, a very curious passage which may possibly refer to one of the pictures now at Arbury. The writer—Mary Fitton, as I take it—in compliance with her sister's request, makes arrangement for sending a portrait. She says:

"I haue, sweete sister, lefte my picter at my brothers loging for you. I thinke it not worth the trobbel in hauing it com downe, for it should haue bine drane on a canfis, and this is a borde; but if my brother cooke had bine in the tone, I wold taken order with him for it, but I know if you do send to him, he will send it you in a case; and so, my dere sister, desiering you to loufe it for her sake home it tis like, for I doe asuer you, my good sister, she doth faithfully loue you, and so desiering you to accepte of my ragd lines," &c.

However admirable and witty may have been the writer's oral expression, in written composition she was clearly not very proficient. I thought, at first, the meaning was that, if her "brother's cook" had been in town, she would have wished to entrust him with sending the picture; but I now look upon it as probable that she would have preferred to employ her brother's cook in painting the picture. He may have been, indeed, for aught that appears, an artist of great ability. But however this may be, it is pretty clear that the picture was not painted from life. When the order had been executed, she found that "a board," not "a canvas," as she intended, had been employed. What sketches or other guidance the artist followed we cannot tell. But we have here another reason—in addition to those I have previously given—for regarding a conventional treatment as probable.

Dr. Furnivall states that he has "no theory to support" and that the readers of the ACADEMY will "do well to trust" him "rather than Mr. Tyler, who has not seen the pictures, and naturally inclines to his own theory." Well, some time ago I read two papers on "Shakspeare's Sonnets" before the New Shakspeare Society, Dr. Furnivall being in the chair. In the second of these papers I stated that the identification of Mary Fitton with the dark lady was probable, though the evidence was as yet incomplete. I find, however, from the printed Proceedings, with which my recollection is in perfect accord, that

"the CHAIRMAN expressed his own belief that Mrs. Fytton was the dark lady of the Sonnets. Referring to the punning inscription on the Fytton Monument, he drew attention to line 7 of Sonnet 119, 'Out of their spheres been fitted,' the word being seemingly dragged in with a purpose."

I might refer also to more recent utterances. Possibly, Dr. Furnivall would say that he has changed his opinion, and that he ought to have spoken with less confidence. But if so, he need not be surprised if some persons should prefer to "wait for further information" before accepting his present inferences from the Arbury portraits.

As to the possible necessity for "burning the present Lord Pembroke and Wilton" (I hope Dr. Furnivall will never be so wicked), if the evidence from Lord Pembroke's portraits turns out unfavourable to William Herbert being the W. H. of the Sonnets, I do not think, from

what Lord Pembroke says, that the contingency is at all likely to occur. Lord Pembroke's portraits are clearly quite consistent with the Herbert theory. I infer that they represent a man of some forty or forty-five years old, about twenty or twenty-five years later than the age to which the Sonnets refer. With respect to W. H. having at forty or forty-five a "rich sort of complexion, inclining to swarthy," we should recollect that Shakspeare describes himself, even at thirty-four or thirty-five, as

"Beated and chopp'd with tann'd antiquity."

But even from the engraving in the British Museum, executed very shortly after William Herbert's death, by his brother's orders, it is evident that William had the lighter sort of complexion and hair. This engraving is given in reduced facsimile as frontispiece to my Commentary on the Sonnets. Here he seems, perhaps, more swarthy, in consequence of the diminished size, the lines being closer together. But the colour of the hair is scarcely to be mistaken. Probably, if we had a portrait of Herbert at eighteen or twenty, we should think the lavish eulogies of the Sonnets by no means justified. But with respect to Herbert, as also with regard to Mary Fitton, I may be pardoned for repeating a caution as to the interpretation of the Sonnets which I have given elsewhere: "We must beware of treating them as though they were mere prosaic history. Their language is the language of poetry, sometimes of compliment, and as such it should certainly be interpreted."

THOMAS TYLER.

#### BROWNING'S "THE STATUE AND THE BUST."

Cambridge, Mass., U.S.A.: March 16, 1891.

As I am not in the way of seeing the papers of the Browning Society regularly, may I ask whether any critic among you has called attention to the fact that in "The Statue and the Bust" the poet has confounded the two Riccardi palaces at Florence?

Browning places his palace in the Via Larga, now the Via Cavour—

"For Via Larga is three-parts light,  
But the palace overshadows one,  
Because of a crime, which may God requite!  
To Florence and God the wrong was done,  
Through the first republic's murder there  
By Cosimo and his cursed son."

This clearly refers to the old palace of the Medici, at the corner of the Piazza San Lorenzo, one side of which is on the Via Larga, (Cavour). It was built about 1430, under Cosimo I., and here his three sons and his "Magnificent" grandson Lorenzo were born. The building remained in the possession of the family until 1659, when Ferdinand II. sold it to the Riccardi folk.

The palace in the Piazza dell' Annunziata, where the statue of Ferdinand I. stands, with his face turned towards it, was built in 1565, and I can find no evidence that it ever belonged to the Medici. If it was erected by them, they must have sold it to the Riccardi soon afterwards. It appears to have no special history, and is not so much as mentioned in the majority of the guide-books.

The statue was erected in 1608, which fixes the date of the story in the poem as the early part of the seventeenth century. This, you will see, was at least half a century before the other palace was sold to the Riccardi. Of course, the 1565 palace was the Riccardi palace of 1600 and thereabouts, to say nothing of the fact that its situation fixes it as the palace of the poem; but a palace built in 1565 could have no connexion with a "crime" committed by Cosimo I. or any of his sons, all of whom were dead before 1500.

"The Statue and the Bust" was published in 1855, when Browning had been living some eight years in Florence. He had doubtless seen both palaces a hundred times, and it is therefore amazing that he should have confounded them.

That he did confound them is evident from an answer which he wrote, in January, 1887, to certain questions addressed to him by a person who appears to have been puzzled to understand how the statue in the Piazza dell' Annunziata could be seen from the windows of a palace, a quarter of a mile away, in the Piazza San Lorenzo. He says:

"The magnificent house wherein Florence lodges her prefet is known to all Florentine ball-goers as the Palazzo Riccardi. It was bought by the Riccardi from the Medici in 1659. [This makes it clear which Riccardi palace he has in mind.] From none of its windows did the lady gaze at her more than royal lover. From what window, then, if from any? Are the statue and the bust still in their original positions?"

Browning's answer proves beyond a doubt that he did not see the point of these questions, as he certainly would have done if he had intended to transfer a part of the history and associations of the earlier and more famous palace to the other. He says, somewhat contemptuously:

"I have seldom met with such strange inability to understand what seems the plainest matter possible: 'ball-goers' are probably not history-readers, but any guide-book would confirm what is sufficiently stated in the poem. . . . As it [the palace to which the questioner refers] was built by, and inhabited by, the Medici till sold, long after, to the Riccardi, it was not from the duke's palace, but a window in that of the Riccardi, that the lady gazed at her lover riding by. The statue is still in its place, looking at the window under which 'now is the empty shrine.' Can anything be clearer. . . . Oh, 'ball-goers'!"

Nothing can be clearer than that the poet "mixed up" those two palaces in the poem without being aware of it; and that he thought the man must be an ass to be perplexed by what seemed to himself "the plainest matter possible."

I may add that there is an anachronism in ascribing the execution of the bust to "Robbia's craft." Luca della Robbia died in 1482, Andrea in 1528, and Giovanni, Andrea's son, in 1530; while the date of the story, as we have seen, is about 1600.

When I first looked up the locality of the poem in Florence, several years ago, I was surprised at finding that the Via Larga (Cavour) was at some distance from the Piazza dell' Annunziata; but other things put the matter out of my head, and it is only within the last week that it has been recalled to my memory by a note in Mr. Cooke's *Guide-Book to Browning's Works* (p. 402), where the palaces are similarly confounded, to say nothing of other mistakes about the allusions in the poem.

W. J. ROLFE.

#### THE "SCIENCE" OF TEXTUAL CRITICISM.

The Mason College, Birmingham: April 8, 1891.

The concluding paragraph of Prof. Campbell's letter of March 28 (*ACADEMY*, April 4) raises a point of principle which is of the first importance, and on which, I hope, more competent critics than myself will have something to say. Meanwhile I would enter my humble protest against the doctrine of the following sentence: "Attempts have recently been made to elevate (?) the emendation of classical texts into an exact science; in other words, to reduce it to a mechanical operation."

The Baconian identification of scientific method with mechanism has surely been generally given up in the sphere of physical science,

since Jevons and others demonstrated the part played by hypothesis and relegated the "inductive methods" to a subsidiary position. What then is the justification for introducing the pair-of-compasses theory into science as applied to the subject matter of literary texts? For my own part I believe it to be a mere nightmare. Science in textual criticism leaves plenty of room for the operations of genius—nay, demands the "superinduction of ideas" as an essential part of its own procedure; it runs no risk of reducing all minds to a dead level of equality.

I think that textual criticism ought to be scientific, because I hold that it should be based upon evidence. Firstly, we have to determine with all exactness what is the reading of the MSS., and, in the case of MSS. belonging to one family, what is the reading of the archetype to which the *variae lectiones* point. In case we have to deal with MSS. of different families, we have also to determine the relation of the archetypes to one another. Where the archetype or archetypes were themselves corrupt, we must have recourse to emendation, i.e., we must frame a theory as to what words of the author himself may have given rise to the corruption. And here we must call in to our aid all the resources of palaeographical and linguistic science. No emendation can be admitted which is inconsistent with the *ductus litterarum* of the MSS., or with the usage of the author in question, even in regard to details. It is quite true that *ἄνωξ λεγόμενα* occur in most writers; but we have no right to introduce them. We must recognize when we are at the end of our tether.

If all this is not scientific, what is it? If we call it imaginative, I fear we are pronouncing the condemnation of textual criticism as a study worthy of serious attention. I freely admit that there are cases of deep-seated corruptions, in which editors are often driven by the necessity of producing a readable text to introduce emendations of a more or less imaginative character; but in so far as they do so, they abandon the scientific attitude. To accept this unscientific method as the normal one seems to me distinctly a counsel of imperfection.

E. A. SONNENSCHIEIN.

#### THE PERSIAN ELEMENT IN MARCIONISM.

13, Norham-gardens, Oxford: April 5, 1891.

In the account of the heresy of Marcion, contained in Esmik's *refutatio haeresium* in the old Armenian, there occur these puzzling passages: "Marcion in his error opposes strangeness to the god of the law"; again, "the strange one dwells in the first and highest heaven"; and, again, the good principle—who intervenes in creation, and sends his son Jesus to save mankind from the sufferings inflicted on them by the twain deceivers matter (*ἕλη*) and the God of the Law (the Jewish Creator)—is described as "the god of the good and of the strange."

In using the words "strange" and "strangeness" I have rendered the Armenian words *autaruthiun* and *autar* by the only equivalents which, as Armenian words, they can have. Yet it is clear that to give them this, the usual, sense in these passages is to make nonsense. It has occurred to me that *autar* is in this account of Marcion's dualism a transliteration of the Zend word *Ātar*:

"In the Avesta," writes Darmesteter (*Introduction to Vendidad*, p. 62 of vol. iv. of "Sacred Books of the East," edited by F. Max Müller), "the war in nature is a fight for the possession of the light of *Avarenô* between *Ātar* and *Azi Dahāka*. *Ātar* means *fire*; he is both a thing and a person. He is sometimes described as the weapon of Ahura, but usually as his son, as the fire that springs from heaven can be conceived either as flung by it or as born of it."

It is remarkable that Eznik does not himself identify *autar* with the "fire" of the Persians, because he emphasises the fact that the Marcionite account of creation, as the fruit of a marriage union between the god of the law and matter, was no more than the magi taught about their gods. Another Parsi tenet of the purity of water seems to underlie the accusation levelled by matter at the god of the law and of creation on discovering that this god had acquainted Adam with his coming death, and so estranged him from matter. "Said the material one: from its very source and well-head is his water stirred up and made turbid."

These indications of the actual alloy of magism in the opinions of Marcion and his followers are interesting. The author of the article on Marcion in the *Dictionary of Christian Biography* suspects that Eznik drew all his information from Epiphanius. Yet, living in Armenia, on the confines of Syria, Eznik had as good sources of information open to him as Epiphanius had had; and he actually concludes his summary of Marcion's tenets thus:

"This is the principle of Marcion's heresy, let alone many other viler ones; and it is not all who know this, but only a few of them; and they hand on the teaching one to another orally. They say, the son of Autar bought us with a ransom from the lord of creation: but how or why he bought us, this they do not all know."

I should like to know if the Armenian *autar* could have transliterated *Ātar* in the way I suppose. The Armenian diphthong *au* answers etymologically to the short guttural *a* as in *audsi* (serpent) = Persian *Asi*, Lat. *anguis*, and transliterated the Greek *au* as *in Παῖδος, δαῖκος, γλαῦκιον*.

F. C. CONYBEARE.

#### THE EAGLE OF ETAN-GILGAMOS AND HIS KINDRED IN FOLK-LORE.

St. Bede's College, Manchester: April 5, 1891.

Having just treated the above subject with a certain amount of detail in a paper read before the philological section of the Congrès international des Savants Catholiques, now sitting in Paris, and entitled "*Cyēna-Simurgh-Roc: un chapitre d'évolution philologique et mythologique*," I may perhaps be allowed to supplement Dr. R. Morris's letter in your last issue by a few remarks on several points touched upon by him.

*Cyēna*, as a name probably of the eagle, and the greatest and swiftest of all birds, is of frequent occurrence in the Vedas. *Cyēna-mrga*, however, does not, I believe, occur; indeed, *mrga*, as meaning "bird," except with some epithet like "*pātarus*," is not, I suppose, Sanskrit. Neither does *Caēna-meregha* occur in Avestic; but once, indeed, we have *meregho caēnō* with the identical meaning (*Bahram Yesht*, 41). *Caēna* as a mystic bird is a well-known character in the Avesta; and while in the Vedas *Cyēna* is chiefly the natural, zoological creature, with but slight mythical characteristics (except in connexion with the *Sōma* plant), the Avestic *Caēna* is almost purely mythical. Strictly speaking, there seem to have been more than one of these giant birds, and *Yesht* xiii. 109, is generally interpreted as giving the names of two *Caēnas*, *Amru* and *Camru*. The latter has become in post-Avestic literature the bird *Camrōsh*, who has many features of grotesque exaggeration recalling the Hindu *Garuda*, but who is always distinctly put as second to *Caēna* (*Amru*). This latter is the well-known *Cinō mūrū*, or *Cin* bird, also called the "*Cin* of three natures," of the Pehlevi sacred books. This curious epithet is, I think, doubtless a Volksetymologie, as if *ci-mūrū* = "three-bird," *ci* being Pehlevi for "three." One of the characteristics of these Eranian gigantic birds is their wisdom. In my

Paris paper I have ventured (I fear rather rashly) to compare the "wise eagle" of R.V. 322, 7, "*Cyēna amūra*," with the wise *Caēna Amru* of the Avesta; and it is at least curious that, in the Mainy-i-Khard, the Pehlevi form of the name is *Cinamru*.

There is, of course, no doubt that the Persian *Simurgh*, e.g., of Firdusi, Sadi, &c., is a modernised form of this Pehlevi *Cinō mūrū* or *Cin amru*. My own idea, too, is that the Perso-Arabian *rukh* (*roc*) is formed from the latter part of the name *Simurgh*, to which supposition the Uigur name for the eagle, *simrukha*, seems to add some likelihood.

The monstrous Hindu *Garuda* is brought into connexion with the Vedic *Cyēna* in this way. The Vedas are acquainted with a heavenly bird *Garutman*, whose name certainly cannot be separated etymologically from the later Sanskrit *Garuda*, the bird of Vishnu. Now in the *Rāmāyana* (vii. 6) this *Garuda* is made to be a grandchild of one *Cyēni*, which is nothing else than a feminine form of *Cyēna*. In *Rāmāyana* iii. 162, *Garuda* carries off the *amṛta* (ambrosia) from heaven, just as the Vedic *Cyēna* does the sacred *Sōma* plant.

The Chinese Buddhist legend quoted by Dr. Morris after Dr. Beal is singularly like the description of *Camrōsh* (not *Cinō mūrū*) in the *Bundehesh* xix. 15, where that giant bird goes about picking up, "as a bird does corn," not dragons, but entire hostile non-Eranian districts! (*Zak-i . . an-Airān matān cūn cūn mārū dānak*.) *Garuda*'s exploits are nowhere to this surely!

L. C. CASARTELLI.

#### THE AUTHORSHIP OF THE EPISTLE TO THE HEBREWS.

Little Cheney Rectory, Dorchester: March 23, 1891.

In considering the latter part of the Epistle to the Hebrews it struck me a little while ago that there was a change of style just at the end, commencing, I think, at the twentieth verse of the last chapter. I do not find it easy to give anything in the way of positive argument in support of this idea. There is, however, one point which may deserve attention. While there is a sort of summing-up, and a reference to what has gone before, mention of the Resurrection is introduced, a favourite topic with St. Paul, but not one of the topics of this Epistle. If this Epistle was written by some immediate friend of St. Paul's, and furnished with a conclusion by the Apostle himself, we need not be surprised at the widespread belief in his authorship of it in spite of the deficiency of external testimony, and the negative evidence supplied by the Epistle itself.

FREDERIC T. COLBY.

#### THE NAME OF THE ANGLO-SAXON RUNE p.

Stockholm: April 2, 1891.

Already in 1886 Prof. Brate has given *wynn* as the original name of this rune in the *Månadsblad* of the Royal Academy of Archaeology of Stockholm.

HANS HILDEBRAND.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 12, 4 p.m. South Place Institute: "Religions of Ancient America," by Mr. John M. Robertson.

7.30 p.m. Ethical: "Two Views of the Old Testament—the Traditional and the Organic," by the Rev. Philip H. Wicksteed.

MONDAY, April 13, 8 p.m. Society of Arts: Cantor Lecture, "The Decorative Treatment of Natural Foliage," I., by Mr. Hugh Stannus.

8 p.m. Library Association: "The Formation and Working of the Clapham Public Library," by Mr. J. Reed Welch.

8 p.m. Richmond Athenæum: Selborne Lecture, "Gilbert White: his Life, Surroundings, and Influence," by the Rev. Percy Myles.

8.30 p.m. Geographical: "Two Journeys to Se-chuan and the Tibetan Frontiers of China," by Mr. A. E. Pratt.

TUESDAY, April 14, 3 p.m. Royal Institution: "The Geography of Africa," II., by Mr. J. Scott Keltie.

8 p.m. Civil Engineers: Discussion, "The Cost of the Generation and Distribution of Electrical Energy," by Mr. R. E. B. Crompton.

8 p.m. Colonial Institute: "The Leeward Islands," by Mr. D. Morris, with Lime-Light Illustrations.

8 p.m. Society of Arts: "Decorative Plaster Work: Stucco Work," by Mr. G. T. Robinson.

8.30 p.m. Anthropological: "The Types of the Early Inhabitants of Mesopotamia," by Mr. Theo. G. Pinches, illustrated with Photographs shown by Lime-Light.

WEDNESDAY, April 15, 4 p.m. Mrs. Jopling's School of Art: "The Poets as Painters," IV., by Miss Elsa D'Esterre Keeling.

8 p.m. Society of Arts: "The Sources of Petroleum and Natural Gas," by Mr. W. Topley.

THURSDAY, April 16, 3 p.m. Royal Institution: "Recent Spectroscopic Investigations," II., by Prof. Dewar.

8 p.m. Linnean: "Lichens from Victoria," by the Rev. F. R. M. Wilson; "Two New Species of Puccinia," by Surgeon-Major A. Barclay.

8 p.m. Electrical Engineers.

8.30 p.m. Antiquaries.

8.30 p.m. Historical: "Selections from State Papers and Accounts illustrative of the Life of a Merchant of the Staple at London and Calais during the First Half of the Sixteenth Century," by Mr. Hubert Hall.

FRIDAY, April 17, 5 p.m. Physical: "A Property of Magnetic Shunts," by Prof. Silvanus P. Thompson; "An Alternating Current Influence Machine," by Mr. James Wimshurst.

8 p.m. Philological: "The Metrical Glossaries of the Mediaeval Irish," by Mr. Whitley Stokes.

8 p.m. Ruskin Society: "Mr. Ruskin's Political Economy," by Mr. Andrew M. Ogilvie.

9 p.m. Royal Institution: "Magnetic Rocks," by Prof. A. W. Rüchker.

SATURDAY, April 18, 3 p.m. Royal Institution: "The Dynamo," II., by Prof. Silvanus P. Thompson.

## SCIENCE.

### RECENT WORKS OF PHYSICAL SCIENCE.

*An Introduction to Dynamics*, including Kinematics, Kinetics and Statics. By Charles V. Burton. (Longmans.) Another contribution to the already innumerable elementary textbooks on dynamics which have been published during the last few years! It is difficult to know what to say about it, except that it is a good deal better than some, and a good deal worse than others, of the same group of publications. There are some excellent points in the earlier geometrical chapters, although we should be inclined to give no marks to a candidate in an examination who adopted the author's demonstrations of the parallelogram law for variable velocities and accelerations. As for the chapters on Matter and Force, they are just what we are accustomed to find in treatises of this kind. Matter and Force are, we presume, "innate conceptions," as another text-book suggests, for they are not defined. Mass, we are told, is the proper measure of Matter, that is, we presume, of the quantity of the "innate conception." Provisionally, Mass is defined thus:

The mass of a body is that property in virtue of which the continued application of force is necessary to change its velocity; and two bodies are said to have equal mass when a given application of force produces in each the same change of velocity."

Here the definition of Mass is thrown back on that of Force, but Force is of course "that which moves or tends to move a body," &c., and we are soon told that its scientific measure is the product of Mass into Acceleration. So that to get a clear idea of Force we must understand Mass, and so we go merrily round to the very point from which we started. When will these text-books thoroughly grasp Clifford's: "Force is not an entity at all, but the description of a certain kind of motion"? Given a certain "field" or set of surrounding circumstances, a body will be accelerated in a definite manner. *Why*, no one on earth knows, but each must content himself with observing and measuring motions which are as mysterious to him as the phenomena of consciousness itself. What the observer does find by experiment, however, is this: that the ratio of the accelerations which two bodies produce in each other is the same

for all "fields," and the constancy of this ratio leads to the only scientific definition of Mass, namely: as a ratio of rates of change of motion. Mr. Burton is of course perfectly orthodox when he drags in Matter, the inexplicable, with its apparently spontaneous motions, to confuse the student's conceptions of Mass; but in following all his predecessors into the Newtonian maze, he is for the time the worst culprit, because he is the last. In a critical age even orthodoxy is beginning to regard the laws of logic; and if there be little doubt as to the ultimate facts of dynamic science, there is still less doubt as to the obscurity of the traditional manner in which they are invariably treated in elementary works. We do not blame Mr. Burton because he has not had the courage to free himself from tradition. He stands on the shoulders of the giants, but we should have admired him more had he ventured to see facts from a slightly less exalted position.

"SCIENTIFIC HANDBOOKS."—*The Physical Properties of Gases.* By Arthur L. Kimball. (Heinemann.) This seems to us a capital little book, which has just hit the right mean for a popular scientific handbook. Prof. Kimball has written about the physical characteristics of gases in a manner which ought to be readily followed by the man of average education, and yet has done this without being superficial. It is true he has not told us all the facts nor has he told us new facts, but he has succeeded in selecting the right sort of facts to tell and putting them in clear language. Although the book is not intended for the professed students of physics, but for the great uninitiated, many of the former might profitably spend a few hours by reading through this little work and seeing therein the principal facts relating to the kinetic theory of gases brought to a focus. The chapter on the interpretation of Crookes's radiometer and allied phenomena strikes us as remarkably good for a popular manual. By the by, in the publisher's preface—which with its praise of Ollendorff's grammar and Hume's history might well have been omitted—the attenuated condition of matter considered by Crookes is spoken of as "the third state of matter" instead of the fourth. Only in a minor point or two we must be captious with Prof. Kimball. Thus he says on p. 12: "It may be that the ultimate particles of matter are hard and absolutely incompressible, as Lucretius imagined. . . ." We think he might have added "but in the sight of spectrum analysis it is extremely improbable." The "ultimate particle of matter," if the name has any meaning at all, can hardly be other than the free atom of a monatomic gas; but if this gave even a single spectrum line, it would denote a capacity for vibrating in some manner or other, and vibrating is utterly incompatible with absolute hardness. Again on p. 236 we read:

"What may be the nature of the repulsive forces, and how two molecules can act on each other, is neither an easier nor a more difficult question than how one billiard ball acts on another. Both are insolvable. They are questions which deal with the fundamental postulates of physics, matter and force, and are therefore beyond the ken of the physicist."

Here we have a striking example of the evil use of the terms Matter and Force, and as if to emphasise the example more we read on the following page:

"Beyond force and matter, therefore, the physicist cannot go; experiment can teach him nothing of this realm; he can form no conceptions more fundamental than these; he has reached the *ultima thule* of physical research."

If physicists had pursued all phenomena up to their origins in Force and Matter, they would indeed have left the origins of physical science in pitiable obscurity, namely, that of these

"innate conceptions" of the dynamical textbooks. What has been really achieved is the reduction of all phenomena, step by step, from complex to simple forms of motion. The epicycles were a complex description of planetary motion, the ellipses of Kepler a simpler form, and the law of gravitation of Newton a still simpler one. Every "explanation" in physical science is but the reduction of a complex to a simpler description of motion; and to say that the ultimate atom moves in a certain manner, *i.e.*, with certain accelerations, velocities, and periods, is the *ultima thule* of physical research. Why it moves nobody knows, and to attribute it to Force is merely to introduce a notion from physiological sensations which has too long obscured physical science. It is not at the locked door of Matter and Force—obscure conceptions which physical science might throw overboard with advantage—but at the mystery of apparently spontaneous Motion—a mystery exactly similar to that of consciousness—that physical science at present, and perhaps for ever, must halt. There is no need that it should halt at the "repulsive forces" between the molecules, as Prof. Kimball seems to think. The complex motion of two molecules may some day be thrown back on the simpler motion of an ethereal medium, or indeed, the Matter of the physicist may be what he has been accustomed to call "non-matter" in motion—again, we see it is not Matter and Force, but motion wherein the initial mystery lies. But Prof. Kimball is carrying us beyond our proper functions of critic into the field of hypothesis. We must conclude by congratulating our transatlantic cousins on being able to send us much better books, when they please, than the Carnot of Thurston, which we recently reviewed in these columns.

*An Elementary Treatise on Hydrodynamics and Sound.* By A. B. Basset. (Cambridge: Deighton, Bell & Co.) This work is principally based on the author's already widely known *Treatise on Hydrodynamics*, and on Lord Rayleigh's *Theory of Sound*. It is especially intended for students reading for Part I. of the Cambridge Mathematical Tripos, but it should be equally useful to those working for honours in the Intermediate Examination of the University of London. Although the work does not involve any knowledge of harmonic analysis, it necessarily pre-supposes a thorough knowledge of the calculi and differential equations. The book opens with the usual definition of a fluid—namely, as "an aggregation of molecules which yield to the slightest effort made to separate them from each other, if it be continued long enough." The author goes on, of course, to qualify this by the remark that the perfect fluid is one which cannot sustain anything of the nature of a "shear"; but it might be as well to remark that a perfectly gas-free column of liquid will withstand an enormous amount of stress however long continued, if it be of the nature of a "pull." The first three chapters of the work deal with the usual problems of hydrodynamics, being occupied principally with those in which the motion is uniplanar or can be expressed by two co-ordinates. Chapter iii., entitled "Motion of a Single Solid in an Infinite Liquid," is especially good. The author has expressed in much simpler language than in his larger work the general theory of the motion of a solid, and he has applied it to several extremely interesting cases, notably to the motion of an elliptic cylinder, which he illustrates by a reproduction of Greenhill's curves. He has also pointed out in general terms the application of his results to the motion of projectiles and to the possible explanation of action at a distance in the case of electrified bodies. Chapters iv. and v. are excellent introductions to the subject of water waves and vortex motion; in

particular the author has been careful to remind the student at an early stage of the important but complex problem of the stability or instability of fluid motion. Part II. of the work deals with the subject of Sound. It is difficult to write on this subject after Lord Rayleigh, and we feel the insufficiency here more from our familiarity with the latter's classical work. On p. 146 we must confess to some dissatisfaction at the treatment of vibrating rods. Mr. Basset, from his figure—he says nothing in his text—apparently assumes the cross-sections to remain plane and perpendicular to the central axis after strain. This they certainly do not, for he does not put the total shear zero. A very few qualifying remarks—notably, that it is sufficient to assume, not that the cross-sections remain plane, but that adjacent cross-sections, as shown by Saint-Venant, take the same distorted form—would, we venture to think, have made matters much clearer. A remark in a footnote on p. 126, that the reports of heavy guns travel with a velocity of 2,034 feet per second, or nearly double the ordinary velocity of sound in air, is extremely interesting. The result appears to be due to experiments recently made by Krupp, and it would be interesting to know whether this velocity is uniform for all distances, and what theoretical explanations have been given for it.

*Das Wesen der Elektrizität und des Magnetismus auf Grund eines einheitlichen Substanzbegriffes* von J. G. Vogt. I. Theil. "Die Konstellationen der einheitlichen Substanz als die Träger der physikalischen Kraftäusserungen." (Leipzig: Wiess.) Herr Vogt is the author of numerous works on pseudo-science, notably one entitled: *Die Kraft*, which covers between six hundred and seven hundred pages. The present instalment of four hundred and seventy pages of a new work on Electricity and Magnetism is only prefatory, and does not reach beyond the preparation of the ground by the dogmatic and somewhat contemptuous uprooting of previous scientific theory, and the explanation of light, heat, gravitation, chemical action, &c., &c., on the true, or Vogtian, hypothesis. A curious sign of the divorce in Germany between accurate scientific knowledge and every-day life is the manner in which the gospel according to Vogt seems to have been hailed by papers of the standing of the *Allgemeine Zeitung* and the *Kölnische Zeitung*. The former terms a critic who declined to read twice through a Vogtian work of 655 pages, *ein trockner Physiker ohne Talent für philosophische Auffassung*; the latter describes our "crank" as *mit umfassendem Wissen ausgerüstet*. Possibly the collection of pretty pictures and the display of mathematical symbols imposes on the mind of the German literary critic, and we must confess that on the strength of them we cut the pages of the entire volume; but the truth must out, we have read only 149 pages, and we believe that to be more than any other scientific critic, however patient, will succeed in doing. Herr Vogt is indeed tantalising; he is always on the verge of springing into the gulf of paradox, but contents himself for page after page by merely cutting antics along the edge. We are not likely to dismiss any writer because he is scientifically unorthodox; we believe that, although the facts of dynamic science are firmly enough based and are widely understood, yet the language of Force and Matter in which they are generally expressed is extremely unphilosophical. We felt quite a sympathy with Herr Vogt when he proceeded full tilt at Matter, and described the neo-Kantians in language more forcible than polite. He seemed to us perfectly sound when he stated that cause and effect were somewhat dangerous terms, and propounded as the object of physical science the description of sequences actually observed.

or logically presumed to exist. It cannot be too often reasserted that all science is but the description of the *how* of certain motions, the reduction of complex motions to simpler motions; but the *why* of these simple motions remains at present, perhaps for ever, obscure. But unfortunately Herr Vogt, although in his 66 pages of *Methodologische Einleitung* showing occasional insight, was bound to jump into the gulf at last; and if we strip his language of its terrible longwindedness, he seems first to have gone head over ears into the mire with regard to kinetic energy. He cannot understand or believe that motion in itself is a form of energy. He begins by asserting that a *perpetuum mobile* is an inconceivable absurdity; but he confuses two sorts of *perpetuum mobile*: the one which does work and the one which does no work. The latter is, of course, a perfectly clear and valid conception, although we cannot realise it mechanically. He apparently supposes all motion to be necessarily accompanied by the doing of work in some form or another; and the conversion of kinetic energy into work, as well as the resistance due to momentum, are for him absurdities:

"Es ist daher z. B. im höchsten Grade absurd und unlogisch, zu behaupten, ein Körper würde sich in einem absolut leeren Raume ohne Widerstand in alle Ewigkeit fortbewegen. Diese eine Behauptung, die die Grundlage des kinetischen Substanzbegriffes bildet, beweist, wie wenig die Kinetiker sich um das eigentliche Wesen des Kraftbegriffes und seine Prüfung auf die Wirklichkeit gekümmert haben."

Even a billiard ball which requires a certain expenditure of force to set it going with a given speed is not, according to Vogt, inert owing to its mass; that would be an obscurity comparable with Newton's first law of motion. No, it is the resistance of gravitation which holds the billiard ball fast, and which the force of my muscles has to overcome! After this, it is not surprising to read of a "resistance of a 1,000 horse-power," or to hear that a vibrating atom is an *Unding*, a *perpetuum mobile*, which contradicts the law of energy. Herr Vogt dispenses with matter, and asserts that it is nonsense to reduce all phenomena to motion, which is itself only a secondary conception. Then he unfolds his monistic theory of the universe which is to explain all things. The fundamental process in physical phenomena is a tendency to *Verdichtung* opposed by a corresponding tendency to *Verdünnung* in the universal substance, presumably the ether. It might at first sight appear that a *Verdichtung* could be reduced to a motion of something, and therefore that motion was a still more fundamental concept; but apparently we must take Herr Vogt's word for it that this is not so—it is in reality a "change of volume"! We have said perhaps enough to warn our readers that Herr Vogt's book is not worth buying, except for the historian of pseudo-science. Herr Vogt will probably consider we have entirely misunderstood him. If so, he must console himself with the fact that the truth will at last triumph, and that when the *Kinetiker*, Newton and Maxwell, are faintly remembered as *Magistri sententiarum*, the name of Vogt will be cherished as the founder of the new learning—the hero of the German daily press, martyred by orthodox and illogical science!

## CORRESPONDENCE.

## ISIAH AND PHUT IN THE BABYLONIAN INSCRIPTIONS.

Dahabiah Istar, near Assiout: March 31, 1891.

Among the many Babylonian contract-tablets, the publication of which we owe to the indefatigable labours of Dr. Strassmaier, is one that contains the name of Isiah in its cunei-

form spelling (Strassmaier's *Babylonische Texte* vii., No. 307). The tablet is dated in the eighth year of Cyrus, and refers to a certain Dhabat-Iskhir ("good is the goddess Iskhir") the daughter of Yase'-Ya'ava. Mr. Pinches was the first to point out that Ya'ava is the Babylonian representation of the name of the God of Israel in its fuller form. Yase'-Ya'ava is therefore letter for letter the Hebrew Isaiah when written with the final *waw*. It is interesting to find the name borne by a Jew at Babylon in the later period of the Exile, and it is also interesting to find that his daughter was named after a Babylonian deity.

Dr. Strassmaier has further published the grievously mutilated text, discovered by Mr. Pinches, which describes the invasion of Egypt by Nebuchadnezzar in the thirty-seventh year of the king's reign (*Babylonische Texte* vi., No. 329). The most important part of the inscription reads as follows:

"[In] the 37th year Nebuchadnezzar king of the country of [Babylon] marched against the country of [Egypt] to make war [and battle with Amas]u king of the country of Egypt. The army [of Amas]u he defeated. The soldiers of the city of Pudhu-Yāvan . . . a distant district which is within the sea . . . many who were within the land of Egypt."

We know, from the Greek writers, that Amasis had a special predilection for the Greeks, and surrounded himself with a Greek body-guard. It must be to these that the name of Yāvan[nā] or "Ionian[s]" refers. But what was "the city of Pudhu of the Ionian[s]" from which they came?

In Hebrew letters Pudhu would be Phut. Now Phut is associated with Lud, the Lydian soldiers sent by Gyges to Psammetikhos, both by Jeremiah and by Ezekiel (Jer. xli. 9, Ezek. xxvii. 10, xxx. 5). We learn from Ezekiel that the mercenary troops of Phut and Lud served in the armies of Tyre, as well as in those of Egypt; and in Gen. x. 6, Phut is named between Misraim and Canaan. Although the Assyrian monuments speak only of Lydian troops in Egypt, we know from the Greek historians that Ionian mercenaries were employed still more largely by the kings of the XXVIth Dynasty; and when, therefore, Nebuchadnezzar refers to "the city of Phut of the Ionians" he must be referring to what was regarded as the chief seat of the Greek soldiery. Can this have been Pelusium, the Egyptian name of which is still unknown? The Greek camps near Pelusium, it must be remembered, were moved to Memphis by Amasis.

At the risk of mixing too many heterogeneous things together, I will add a postscript to the letter in which I pointed out that the name of Khazi, one of the centres of Egyptian influence in Northern Palestine in the age of the XVIIIth Dynasty, occurs in the list of Palestinian towns given by Thothmes III. at Karnak. Khazi must be the Gaza of 1 Chr. vii. 28, which seems to have been supplanted by the neighbouring city of Shechem at the time of the Israelitish conquest of Canaan.

A. H. SAYCE.

## SOME NOTES ON GODEFROY'S OLD-FRENCH DICTIONARY.

## I.

Stanhoe Grange, Norfolk.

The following notes are chiefly supplementary. Words or word-forms marked with a dagger (†) are wanting in the Dictionary. In a few cases words still in use which are omitted by Godefroy are given here as entering into the composition of phrases or expressions now obsolete:

† *Aburrer*, *aburrer*, *va*. To give to drink to, quench the thirst of:

"A toy pour ce de la fontaine Helye  
Requier avoir un buvrage autentique,"

Pour rafrener d'elle ma soif ethique,  
Qui en Gaule seray paralitique  
Jusques a ce que tu m'abuveras."  
*Eustache Deschamps* (ed. de Queux de Saint-Hilaire), vol. ii., p. 139.

† *Abus*, *sm*. Deceit, error, *jouer d'a.*, to cheat, take in:

"Je m'aperchois bien par cest croix  
Que mes gens m'ont joué d'abus . . ."  
*Farce nouvelle du Pasté et de la Tarte* (ed. Ed. Fournier, Théâtre franç. avant la Renaissance), p. 14.

† *Acueson*, *aguzoun*, *sf*. Sharpening, quickening: "Travaille . . . de langur est allegeance, a maladie resteaice, savacion des gentz, acueson (*var. aguzoun*) de touz les senz."

*Contes Moral*, de Nicole Bozon (ed. Toulmin Smith et P. Meyer), p. 142.

† *Adererer*, *add en*. To be in arrears (of payment): "tout le rent est adereré, et ils distreigneront pur ceo."

Littleton: Tenures, § 314.

† *Afoier*, *vn*. Add *afoleier*:

"Cum jo m'aparqui mult plusurs  
Grefment afoleier (*var. afoleir*) es murs,  
Aesmai a lur fol quidier  
Estre a succurre e a aidier."

*Elyes de Winestre; L'Afaiement Catun* (ed. Stengel), p. 110, vv. 8-12.

† *Agraverer*, *va*. To oppress, injure: "Car cil qui mielz deüssent Saint' Iglise tenser  
La voldrent e ses membres del tut agraverer."

*Garnier de Pont Sainte Maxence; Vie de St. Thomas* (ed. Hippeau), vv. 5467-8.

† *Ajorne*, *vn*. Add example of the phrase *tote jour ajornée*, "the livelong day," from *Roman de Renart*: *Branche* viii. (ed. E. Martin), v. 275.

† *Alen*, *alleu*, &c. See Burguy on this word, and add:

"Vivien est en l'alue de l'Archant."

*Aliacans* (ed. Guessard et Montaiglon), v. 394.

† *Amaysir* for *amaigrir*, in *Roman de la Rose*, v. 11,360.

*Ante*, *sf*. Add 3 *Ante voir* 1 *Ente*.

† *Anter*, *adv*, *vn*. To chant? = Lat. *antiphonare*? "A poime puet on trouver a jour d'ieu persone qui saiche escrire, anteir, ne prononcier en une meismes semblant meniere, mais escript, ante, et prononce, li uns en une guise, et li aultre en une aultre."

*Psautier de Metz* (ed. Bonnardot), p. 3.

*Araser*, *va*. Add to sense 2, to fill, cover:

"Voit des paiens les grans mons arasés."

*Aliacans* (ed. Guessard et Montaiglon), v. 644.

*Asloer*, *V. Halloer*.

† *Barde*, *sf*. The meaning in the passage quoted from *Chansons du XV. Siècle* seems to be "horse" rather than "saddle." See G. Paris's note in *loc*.

† *Barder*. To mount on a *barde* (see above):

"Il fait bon veoir ces hommes d'armes  
Quant ilz sont montés et bardés."

*Chansons du XV. Siècle* (ed. G. Paris), No. cxxviii.

*Bel*, *adj*. Add example of the phrase *estre bel de*:

"Sire, Deux grant joie vos dont  
De la riens dun plus vos est bel."

*Altfranz. Romanzen und Pastourellen* (ed. K. Bartsch), p. 47.

† *Bellic*, *V. Belif*:

"Dame, fet il, ge portioie a la premiere foiz un escu tot blanc a une bende de bellic vermeille. . . .  
Ge m'en ving hors un escu a mon col a trois bandes de bellic vermeilles."

*Roman de Lancelot* (extract from MS. Brit. Mus. Lausdowne, 757, printed in Fifth Annual Report of Cambridge, U.S.A. Dante Soc., p. 50).

† *Berner*, *V. 1 Bernier* (see *Berner* in New Eng. Dict.). Add:

"El sun de l'aube fu levé  
E fait sumundre ses berners  
K'il prengent moetes e levers  
E des meillurs chens a lur choia."

*Vie de Saint Gille* (ed. Paris et Bos), vv. 1694-7.

† *Broissier*, *va*. To embroider. Add to 1 *Brochier*:

"Mere, de coi me chastoiez?  
Est ceu de coudre ou de taillier,  
Ou de filer ou de broissier?"

*Altfranz. Rom. und Past.* (ed. Bartsch), p. 9.

*Bronchier*. Add example of neut. sense, to lean over, bend down:

"Et ses palefrois achoupa et chei a genous. Et cil broncha aval et chai sur sen col en tel maniere que il le brisa."

*Roman de Merlin* (ed. Paris et Ulrich), vol. i., p. 84.

*Bruce*, sm. Add sense, lake:

"Li habundance des aigues soi colt promiers en un estendut bruec [= Lat. *lacu*], mais al derrains est derievee en un fluet."

*Li Dialogue Gregoire lo Pape* (ed. Foerster), p. 57, l. 7.

*Buce*, V. *Busse*.

*Bucecarle*, sm. The O.E. "butsecarl," man in charge of "buss," boatman. See New Eng. Dict. svv. *Buscarl*, and *Buss*.

2 *Buchier*, *bucher*. Add neuter sense, to beat a wood in search of game:

"Li mestre vint espurunt  
E ad trové les chens ullant—

Il ad comencé a bucher  
E a corner e a cercher."

*Vie de Saint Gile* (ed. Paris et Bos), vv. 1631-38.

† *Bucraige*, sm. Drink, draught (see quotation s.v. *Abeuvrer*, above).

PAGET TOYNBEE.

#### SCIENCE NOTES.

THE first edition of Lord Lilford's *Coloured Figures of the Birds of the British Islands* has all been subscribed, for with the exception of a few of the earlier parts. He is, therefore, making preparations for the issue of a second edition in every respect equal to the first.

MR. R. H. PORTER has nearly ready *The Birds of Sussex*, by Mr. William Borrer. The author claims that the volume will contain an account of all the birds now to be found in the county, with mention and careful verification of the occurrences of the rarer species during the last fifty years.

AT the meeting of the Anthropological Institute, to be held in Hanover-square on Tuesday next, April 14, at 8.30 p.m., Mr. Theo. G. Pinches, of the British Museum, will read a paper on "The Types of the Early Inhabitants of Mesopotamia," illustrated with photographs shown by lime-light. Some tablets in the collection of Sir Henry Peek, to which reference is made in the paper, will also be exhibited.

THE eleventh annual exhibition of the South London Entomological and Natural History Society will be held on Wednesday and Thursday next, April 15 and 16, at the Bridge House Hotel, London Bridge. A special room will be set apart for the demonstration of biological studies with the aid of oxy-hydrogen light; and Mr. F. Enoch will deliver an explanatory lecture on the "Life-History of the Hessian Fly."

IN connexion with the Lower Thames Valley branch of the Selborne Society, the Rev. Percy Myles will give a lecture at the Richmond Athenaeum on Monday next, April 13, at 8 p.m., on "Gilbert White: his Life, Surroundings, and Influence."

AT the last general meeting of the Zoological Society, it was announced that, in recognition of the effective protection accorded for sixty years to the great Skua (*Stercorarius catarrhaetes*) at two of its three British breeding stations—namely, in the island of Unst, by the late Dr. Laurence Edmondston, and other members of the same family, and in the island of Foula, by the late Dr. Scott, of Melby, and his son, Mr. Robert Scott—the silver medal of the society had been awarded to Mrs. Edmondston, of Bunness House, as representative of that family, and to Mr. Robert Scott, of Melby.

The medals will be delivered to the medallists or their representatives after the close of the anniversary meeting on April 29.

#### PHILOLOGY NOTES.

AT the meeting of the Philological Society, to be held at University College, Gower-street, on Friday next, April 17, at 8 p.m., Mr. Whitley Stokes will read a paper on "The Metrical Glossaries of the Medieval Irish."

THE current number of the *Babylonian and Oriental Record* (David Nutt) contains several articles of interest. The Hon. John Abercromby, who is known to readers of the ACADEMY as an authority on Finnish, writes on that latest of linguistic puzzles, the Yenisei inscriptions. Without hazarding any new decipherment, he is content to compile a statistical table, showing the relative frequency of certain of the Yenisei characters (both initial and final), as compared with the letters of the six following languages: Uigur, Uzbek, Yakut, Mongol, Ostyak Samoyed, and Kott.

"From the absence of an *r*, and the impossibility of attributing to B the value of a Turkish or Mongol *b*, it would seem certain that the language of the Yenisei inscriptions is neither Turkish or Mongolian of the last thousand years."

Prof. Terrien de Lacouperie adds another to his long series of papers on the derivation of Chinese civilisation from Babylonia, summarising his former arguments, and adding new ones, with special reference to certain written characters and the shifting of the cardinal points. Prof. C. de Harlez, of Louvain, refutes a strange theory that the *Kings* or ancient sacred books of the Chinese are forgeries of the second century B.C.; while Mr. Theo. G. Pinches makes some further remarks upon Sir Henry Peek's collection of oriental cylinders.

AT the last meeting of the Royal Society of Edinburgh, Emeritus-Professor Blackie read a paper on "Bistratification in the Living Greek Language." Modern Greek has been but slightly altered, since the time of Coraes, from classical Greek. The first thirty-one verses of the Gospel of St. John, as published in Athens in 1855, contain only nine departures from the classical type; while the corresponding portion of the Romaine version, published 200 years ago, contains twenty-eight. In the higher walks of Greek literature this purity of literary style is very marked. In thirty-one pages of Tricoupis' *History of the Greek War of Independence* (London, 1853), only fifteen deviations from the standard of ancient Greek appear; and in two chapters of Paspatis' *History of the Capture of Constantinople by the Turks* (Athens, 1890), only ten deviations appear. The standard to which Prof. Blackie appealed is the Greek, not only of Plato and Xenophon, but of Diodorus, Lucian, Polybius, and Chrysostom. In the lower colloquial Greek of common life, very great divergence from classical literary style is evident. Thus, in the first twenty-six lines of the dialogues in a primer of colloquial Greek, published this year in Leipzig, thirty-three deviations from classical style occur. But, even in this lower form of Greek, very few words borrowed from other languages are found, and the accented syllable still remains as it was fixed by the Alexandrian grammarian.

#### MEETINGS OF SOCIETIES.

ARISTOTELIAN SOCIETY.—(Monday, April 6.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. D. G. Ritchie read a paper on "Darwin and Hegel." The subject of the paper was the relation between the two kinds of evolution, which might be called materialist and idealist evolution respectively. Hegel was

influenced to a certain extent by the biological evolution of his day, but the "development" of which he everywhere speaks is a thought-process, not a time-process; yet in human history the thought-process appears as a time-process, most clearly so in the history of philosophy. Darwin's theory of natural selection (of course unrecognised in Hegel's Philosophy of Nature) would remove some of the very objections that have been made against Hegel, e.g., by Prof. Seth, and would harmonise quite well with Hegel's conception of human history as a dialectic movement of thought, the "struggle for existence" appearing in its highest form as the conflict of ideas. Natural selection had restored teleology (not external teleology of course) by explaining structures, &c., by reference to the end for which they exist and not merely by reference to the source from which they come. This would obviate the objection Hegel made to the older evolution theories; and this conception of end (final cause) was predominant in Hegel as in Aristotle. Attention was called to certain resemblances between the two kinds of evolution as applied to ethical and political philosophy, and Hegel's formula "the real is the rational" was defended in the light of the theory of natural selection.—The paper was followed by a discussion.

#### FINE ART.

*The Church Bells of Suffolk*. By the Rev. J. J. Raven, D.D. (Jarrold.)

THE author of *The Church Bells of Cambridgeshire* has now added another county to the list of those whose bells have been studied and catalogued in a scholarly manner. He sums up the modern bibliography of English campanology in the following words:

"Mr. Tyssen's *Sussex*, Mr. Ellacombe's *Devon*, and Mr. L'Estrange's *Norfolk* are things of the far past. Mr. Ellacombe added *Somerset* and *Gloucester*, Mr. Dunkin *Cornwall*, Mr. North swept clear the wide area embraced by *Leicester*, *Northampton*, *Rutland*, *Lincoln*, and *Bedford*, leaving, at his lamented death, *Hertford* to be completed by Mr. Stahlschmidt, who by himself gave us *Surrey* and *Kent*, and, in his turn summoned to rest, has placed *Essex* within the reach of a third hand."

Scattered records of the church bells of other parts of the country may be found in the Transactions of local archaeological associations. Thus we may say that the work of record, so far as bells are concerned, is about half completed for England.

Meantime, other ecclesiastical remains are receiving similar attention. Church plate is being carefully studied, not without episcopal encouragement. Wall-paintings have been catalogued with a fair approach to completeness. The monuments of the dead are not forgotten. We recently took note of the fact that a revised and augmented list of English brasses is being drawn up by an energetic body of students. A complete chronological catalogue of stained glass windows is hoped for rather than expected, and perhaps some other branches of decorative art-work are receiving similar attention at the hands of lovers of art and archaeology. No individual student, of course, can be expected to do more than record what comes under his own observation in a relatively restricted geographical area; and every such record, though of immense value as a necessary part of an (as yet) incomplete whole, when taken alone cannot exactly be interesting to read.

Herein lies the difficulty which hinders the still more rapid advance to completion

of the cataloguing process. Many men exist in every county who possess all the necessary qualifications for the work, except that of rendering the results of it readable. No publisher, I suppose, would touch a volume dealing with the subject to which the work under review is devoted. In a superficial sense, it is true to say that the better such a book is the less is it readable; the less, therefore, does it appeal to the purchasing public. Local libraries and institutions are not yet numerous enough to float even a small edition, and local gentry of antiquarian tastes are too few and too poor to render much help in the matter. In fact, there is but one solution for the problem of publication. When county councils can be made to understand that county history and antiquities are matter of general local importance, and depend for their study upon the support of the whole locality, it will be possible (at relatively small cost) to organise the recording of all interesting remains which have come down from the past into our hands, and of which we are trustees for future generations.

Meanwhile, individual effort has to accomplish what it can; and lovers of all things old must not be sparing in their recognition of good work done at the cost of an author's time and money, and with little reward even of fame. Dr. Raven's book merits praise at the hands of all who care about the monuments of the past. It is the result of many years of work. It is written by a man who can ring a bell as well as squeeze an inscription. Moreover, he is acquainted with whatever has been written by others on the subject. All the "Brasiers" are his friends, and he remembers their dates and wanderings. The London founders were worked at by Mr. Stahlschmidt; Dr. Raven has a few more facts about them to add to our knowledge and a few corrections to make. His most important chapters relate to the mediæval foundries at Norwich and Bury. He not only describes every bell, but he has hunted up all manner of references to bells in local archives. He tells us what they cost to make and remake. He brings us by many a pleasant touch into the presence of the old founders themselves, he makes us acquainted with the contents of their wills and the passing on of the tools of their craft from generation to generation. He gives a chapter on usages and change-ringing, and closes with a complete catalogue of bells arranged under the names of the places where they now are. The book is also furnished with a useful *Index Nominum*. The author has made his work not only learned, but as interesting to the reader as the subject and conditions permit.

W. M. CONWAY.

#### THE ART MAGAZINES.

UNDER its new editors, *L'Art* shows no sign of falling off either in illustration or literary matter. We miss the ever ready and incisive pen of "Paul Leroi," as that well-known writer chose to style himself, and we regret the state of health (since happily improved) which compelled him to relinquish his too arduous duties in connexion with the magazine he founded; but he has competent successors in

M. Emile Molinier and M. Théophile Chauvel. In what was once so important a feature in *L'Art*—the etchings—there is certainly an improvement; "L'Age D'Or," by L. Quarante, after Ch. Chaplin; Ch. de Billy's admirable plate after Rubens, "Dame de la Famille Boenen"; Albert Ardail's portrait of M. Carnot; and F. E. Jeannin's etching of Gigoux's "Reverie" are all masterly of their kind, and many charming facsimiles of drawings by Emile Lévy have also appeared in recent numbers. Nor, despite the absorption of some of the old space by matter which would last year have been printed in the extinct *Courrier de l'Art*, has the letterpress suffered in quality. Even the quantity has not diminished perceptibly, as less space is taken up by decorative designs, which were often useless and sometimes not in the best of styles. There are, however, a profusion still of valuable and interesting illustrations in the text; and several capital short papers have appeared upon some lesser artists not too well known, such as Abraham Bosse, the engraver of "Le Jardin de la Noblesse Française," published in 1629, "Claude de Héry," the *medaillieur* of Henry III., and on other interesting subjects like the Chateau de Vincigliata, near Florence. The last is by Emile Molinier, who can reckon among his staff such writers as Henry de Chennevières, Edmond Bouaffé, Pierre Gauthier, Philibert Andebrand, and C. Gabillot.

In the *Portfolio* Mr. Hamerton continues his papers on the present state of the Fine Arts in France; his subject this month is "Impressionism," a study of great care and great tolerance, treating the "rebels" with a consideration and a seriousness which is at least quite equal to their deserts. A paper on Chatsworth and the Derwent, by Mr. J. Leyland, is illustrated by two pretty little etchings by Mr. Alfred Dawson; and the important and sumptuous book on wood engraving, recently published by the doyen of wood engravers, Mr. W. J. Linton, is treated at some length by Mr. Cosmo Monkhouse.

NEITHER in the *Portfolio*, the *Magazine of Art*, nor in the *Art Journal* are the "plates" of very high quality. The best are the photo-gravures after Mme. Le Brun in the first, and Mr. Strudwick's "Rampart of God" in the last; but the literary quality of the *Magazine of Art* is quite up to the usual high level, being contributed by Mr. Claude Phillips and Mr. Walter Armstrong, among others. Mr. J. Murray Templeton's article on "Benjamin Constant" is also notable and well illustrated; but perhaps the most interesting contribution to this or any other of the English magazines this month is that by Mr. E. Romilly Allen, on "The Crucifixion in Celtic Art," notes on a new subject by a well qualified writer.

THE contents of the *Art Journal* for April are varied as usual, and include continuations of the papers on "The Royal Academy of the last Century," by Messrs. Hodgson and Eaton; "The Progress of the Industrial Arts," and "The Chiefs of our National Museums." The *Industrial Art* for this month is the colour-printing of chintzes and cretonnes, the "Chief" is Mr. C. L. Eastlake, the keeper of the National Gallery. The literary merit of these articles and of that on Knole House, by Mr. F. S. Farrow, is not remarkable; but Mr. G. Bernard Shaw's paper on the refined idealism of Mr. T. M. Strudwick is of a higher quality.

#### TWO EXHIBITIONS IN PARIS.

THE seventh annual exhibition of the Society of French Pastellists is simply charming, both as regards the choice and the variety of the subjects. Some may object that the "pastellists," as well as the "aquarellists," of the

present day have progressed far from the simplicity of the "preparations" of the Magician, as Diderot styled La Tour, and that they make too frequent recourse to artificial combinations of pigments; yet the result is so pleasing that it must disarm the most morose of critics.

This year the Society has invited a foreign artist to contribute, and the innovation is to be repeated. On the present occasion the guest has proved himself worthy of his hosts, for nothing can be more original than the three exhibits which M. Boldini modestly entitles "studies." Two of these—full-length personations of that particular form of feminine attractiveness termed by the French *une laide piquante*—are fine specimens of bold and masterly drawing combined with the most delicate colouring, almost the two best things in the gallery. M. Doucet's portrait of a lady in a pale mauve ball-dress, though somewhat *mièvre* in execution, offers a pretty contrast to M. Boldini's energetic work. M. Besnard's ten exhibits are somewhat disappointing, with the exception of a study of the nude and the portrait of a young lady, in both of which the perfection of drawing and the delicacy of flesh tints and shading are equal to the best work of this true artist. M. Dagnan's "Convalescente," which shows us the pale face and pain-worn figure of a sick child seated propped up with pillows, is executed with all the minute finish and perfection of the painter of "Le Pardon." M. Béraud's view of the interior of the Church of Notre-Dame des Victoires is decidedly clever. The church, the worshippers, and their surroundings are plunged in darkness; the sunlight, flashing through the painted-glass window above the altar, makes here and there blotches of light of various colours on the pavement, the columns, or the bent figures of the congregation. The effect is realistic to a degree. M. Duez's sunsets on sea and land, M. Lhermitte's highly (perhaps just a little too highly) finished landscapes, Mme. Cazin's "Petite Bonne," are, one and all, charming examples of what can be done with pastels. MM. Blanche, Gervex, Machard, and Tissot contribute a highly attractive set of portraits of elegantly-dressed beauties of the day. M. Thévenot's portrait of M. Bazire is worthy of special notice; it is a fine study by a master hand. M. Forain, whose illustrations in the *Courrier Français* and *Journal Amusant* scandalise M. Prudhomme, sends a series of very realistic sketches of low life and semi-nude figures, which under their apparent flimsiness are admirably drawn and of no mean artistic merit. As for M. Chéret's pyrotechnical display of flashy posters for the Moulin Rouge or illustrated advertisements of the latest sensational *feuilleton*, they are rather out of place in so elegant a gathering.

THE transition from Petit's pretty gallery to the quiet precincts of Duran-Ruel's rooms, in which the Society of French Painters and Etchers hold their third exhibition, is striking. This society, after having remained for two years in a sort of embryonic state, has at last attained its full development; and this is principally due to the indefatigable perseverance and disinterested efforts of MM. Bracquemont and Guérard, two names familiar to English etchers. M. Bracquemont's own contributions are limited to some sketches and studies of little interest beyond great perfection of drawing, and an etching, "Janot lapin," representing a dead rabbit hanging at the larder window, which overlooks a park in which a number of rabbits are playing in the sunshine. M. Guérard is the principal exhibitor—if not in number, at all events in quality. First came a series of nine etchings of the most varied and sometimes weird character, but all bearing the stamp of great originality. He also sends six wood-engravings, two of which

#### NOTE

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—"Dieppe Harbour by Moonlight," and "The Grand Canal by Night"—are admirable; in the latter the effect of the scarcely perceptible outlines of the houses and monuments looming in the surrounding darkness, while here and there a lamp forms a luminous point is most wonderfully rendered. M. Norbert Goeneutte's drawings, etchings, *pointe-sèche*, form a collection of nineteen portraits, landscapes, and female studies, as interesting as they are thoroughly artistic. M. Frédéric Jacque contributes no less than twenty-nine plates, many of which are decidedly good. M. Desboutin's *pointe-sèche* portraits are admirable; while MM. Jeannot, Renouard, and Louis Morin have sent a series of most interesting exhibits. Among the foreign guests of the society I remarked some good work by M. Zorn, the rising Swedish painter, as well as by MM. de los Rios, Storm de Gravesande, and Bauer. Before ending this short notice I must not forget to mention two exquisite "engravings in colours, proofs drawn by the author," in which M. Guérard has engraved a white rose and a tea-rose, using three colours—white, yellow, and green—with the most delicate effects and great technical talent.

CECIL NICHOLSON.

#### NOTES ON ART AND ARCHAEOLOGY.

THE contributions of Mr. Orchardson to the forthcoming exhibition of the Royal Academy will be confined, we believe, to two or three portraits. Mr. Pettie will be represented by an attractive canvas which depicts a young lady in the dress of the period of the Empire—dear to Mr. Orchardson, Mr. Charles Green, and Mr. Haynes Williams—and he will likewise send a picture of a violinist, for which his son-in-law, Mr. Hamish McCunn, the rising young composer, has furnished the model.

THE following have been elected members of the Royal Institute of Painters in Water-Colours:—Messrs. William Rainey, Max Ludby, Edgar Bundy, and Robert Fowler.

THE exhibitions to open next week comprise that of the New English Art Club, in the Egyptian Hall, Piccadilly; a collection of water-colour and oil paintings of "The Land of the Rising Sun," by Messrs. John Varley and Charles E. Fripp, at the Japanese Gallery, New Bond-street; a series of works of the French, Norwegian and Hungarian schools, at the Continental Gallery, New Bond-street; and pictures by Rosa Bonheur, Ulpiano Checa, and W. Dendy Sadler, at Mr. Lefèvre's gallery, King-street, St. James's.

MESSRS. CASSELL & COMPANY will publish in a few days a Memoir of Richard Redgrave, whose career is so closely connected with the foundation of the South Kensington Museum, and with the creation of a national system of art education. The Memoir has been compiled by Miss F. M. Redgrave, who has had the assistance of the Journal kept by her father, which during the earlier years assumed the form of an autobiographical sketch.

THE Glasgow town council have unanimously approved the purchase of Mr. Whistler's famous portrait of Thomas Carlyle, for the sum of one thousand guineas.

MESSRS. DEPRez & GUTEKUNST, of 18 Green-street, have been appointed agents for the sale of Mr. Seymour Haden's etchings.

SIR JOHN LUBBOCK has introduced a bill in the House of Commons to amend the Ancient Monuments Protection Act of 1882, by extending its provisions to "any ancient or medieval structure, erection, or monument, or any remains thereof." The existing statute is practically limited to stone-circles, tumuli, cromlechs, barrows, pillars, camps, &c.

THE annual meeting of the Royal Archaeological Institute will be held this year at Edinburgh, probably in the new buildings of the National Scottish Portrait Gallery, beginning on Tuesday, August 11. The following will be the presidents of sections: Antiquities, Dr. John Evans; history, Dr. Thomas Hodgkin; architecture, the Bishop of Carlisle. The council of the Society of Antiquaries of Scotland forms the honorary local committee.

M. JEAN-PAUL-LAURENS, the painter of "St. Bruno" and of "Marceau Mort," has been elected a member of the Académie des Beaux-Arts, in the room of Meissonier.

#### THE STAGE.

##### STAGE NOTES.

THE management of the Vaudeville Theatre promises us for Thursday evening a revival of what is apparently the ever-welcome comedy of "Money"—a piece which, by reason both of its literary merit and of its conception of character, deserves indeed to hold the stage when the romantic platitudes of "The Lady of Lyons" shall have ceased to attract even the actress of most ill-advised ambition. At the Vaudeville "Money" will have the advantage of a very good cast, including the brothers Thorne, Mr. H. B. Conway, Miss Kate Phillips, Miss Ella Banister (in the very unsympathetic part of Clara), and the brilliant and interesting young American actress, Miss Dorr, whose performance in "Diamond Deane" won the approval of most good judges.

M. MAYER, not daunted by the failure last season, proposes again to provide us with French plays, which will include novelties from the Gymnase and elsewhere. Players there will be, too, well up in the second rank, though, it may be, hardly reaching the first. There will be Fabre and Mdle. Reichenberg, for instance. The manager's enterprise deserves a measure of support, and may possibly obtain it; but to a London audience the French play brought to its very doors is not the god-send that it used to be. People go oftener to Paris. That is one reason. Another is that the French stage has not brought forth new writers of the rank of Dumas and Augier. Yet a third is that our own theatre has wondrously improved.

MR. WILSON BARRETT has accepted a new three-act play by Mr. Rudolf Dirks.

THE fifth annual reading of the Shakspeare Reading Society, of which Mr. Irving is president, was to be given on Friday of this week, at the Royal Academy of Music. The play chosen is "Henry V.," rehearsed and conducted by Mr. William Poel.

MR. EDWIN BOOTH, whose appearances in England have always been welcomed by the judicious, even though they may not have excited any large measure of popular enthusiasm, is, if we may be allowed the colloquialism, on his very last legs in New York at this moment. How it is that the interest of Mr. Booth's performances has ceased somewhat suddenly, has not been explained; but it is asserted that his retirement from the stage is imminent. So distinguished an artist, and so esteemed a man, must not permit himself to lag superfluous.

By the death of Mr. Lawrence Barrett—as well as by the comparative collapse of the finest Lear and one of the finest Richelieus our generation has seen—the American stage suffers distinctly. Mr. Lawrence Barrett was a thoroughly scholarly and painstaking, though never a very impressive or charming, actor. But it was not by the especial merit of his own performances that he was enabled to perform service to the American theatre. It was rather by his determination as a manager to familiarise

his audiences with good literature, and by a certain faculty which he had of persuading them that they did well to be interested in it. Several of what are now accepted as among the classics of English writing owe it to Mr. Lawrence Barrett that they have ever enjoyed an opportunity of being presented on the stage. Thus, indeed, the death of Mr. Lawrence Barrett must be accounted a severe loss; and even from the theatrical point of view it is a loss which the stage in America is at this present time but ill fitted to sustain.

#### MUSIC.

##### ITALIAN OPERA AT COVENT GARDEN.

THE success of "Orfeo" last autumn, with Mlle. Giulia Ravogli in the *title-rôle* has not been forgotten; and it is not surprising that Mr. Augustus Harris should have selected this opera for the opening night of his season. Gluck has been unduly neglected in this country, and it will be well if the present excitement about "Orfeo" should lead to the revival of his other important works. Why should not "Alceste" and the two "Iphigénies" be heard here, as well as in Germany? Mlle. G. Ravogli again displayed her vocal and histrionic gifts on Monday. The public applauded her brilliant delivery of the interpolated air by Bertoni, and encored "Che farò." Why should the first be sung, why the second repeated? The first was inserted to satisfy the vanity of a tenor singer, and at the Cambridge performance last year Dr. Stanford wisely omitted it. The "Che farò" encore, for the sake of dramatic art, ought to be abolished. Mlle. Ravogli, who has won the ears and hearts of the public, could well afford to set a noble example. Her singing in the earlier part of the first act was somewhat cold, but she soon warmed to her work. Her acting in the scene of the Elysian Fields was beyond praise; and by noble declamation, pure singing, and dignified gesture, she rivets the attention and touches the hearts of her auditors. The music is so simple, the movements of the actress are so simple; and it is this very simplicity which produces so deep an impression. "Orfeo" is an old, but not an old-fashioned work; it has the true stamp of greatness. Mlle. Sofia Ravogli was Euridice, and deserves much praise; Mlle. Bauermeister was the Amore. The opera was put upon the stage with great care and considerable effect; the picture of the Elysium was pleasing to the eye, but a little too bright in colour. The evolutions, too, of Mlle. Palladmo, the *première danseuse* were certainly not classical. But in this matter it is dangerous to dogmatise. Though one would wish to find the Grecian step imitated in any representation of the "plains of waving Asphodel," it must be remembered that "Orfeo" was first presented on the Paris stage; and, therefore, though the voice was classic, the "hands" were, in a great measure, French. The orchestra, under the direction of Signor Mancinelli played, on the whole, well. One or two of the movements in the second act were somewhat hurried. We have no wish to be considered hypercritical, but we think that there should be some clear understanding about the appoggiatura notes in Gluck's score. Whether Signor Mancinelli is right in allowing them to be short in certain bars of Euridice's aria, in the second act may be open to question, although we believe his reading to be wrong; but in Orfeo's recitative (Act i.) singer and orchestra ought, at least, to be at one in this matter. We have gone somewhat into detail about the performance, because, considering the difficulty of catching the true spirit of eighteenth century music, no detail should be neglected to reproduce it as faithfully as possible. Mr. A. Harris deserves the thanks of musicians for his

production of "Orfeo"; if not perfect, it is at any rate one which can be thoroughly enjoyed. Mlle. G. Ravogli alone would cover a multitude of artistic errors, and here it is only a few of which complaint can be made.

"Faust" was given on the following evening (Tuesday) when all interest centred in the new Margherita—Mlle. Eames, whose performances in Paris appear to have given great satisfaction. This lady has a good soprano voice of sympathetic quality, and of considerable strength; and, besides, it has been carefully trained. The Thule ballad was interpreted in a pensive manner, and it was difficult to tell whether the lady was slightly nervous, or whether she was cleverly depicting the maiden's preoccupied state of mind. The Jewel song was brilliantly rendered. Mlle. Eames produced a striking effect at the close of the third act; instead of bending over the dead body of Valentine, she looked towards the audience, as if her brain were beginning to give way. The idea, however, is not an original one. As an actress Mlle. Eames may have something still to learn; but she is young. Her reception was most enthusiastic. Mlle. Guercia, as the Siebel, overdid her part. M. Maurel gave an artistic representation of Mephistopheles, and his grey costume was a novelty. Mlle. Bauermeister was excellent as Martha. M. Ceste was an energetic Valentine. Signor Mancinelli conducted with care and ability. J. S. SHEDLOCK.

#### MUSICAL PUBLICATIONS.

*De Fidei et Bibliographia.* By Edward Heron-Allen. (Griffith, Farran & Co.) This is the first part, sections 2 and 3, of a series of proposed books and pamphlets on the violin, and, generally, on all other instruments played with a bow in ancient and modern times. It contains an interesting list of books, with comments. Among the various pamphlets, &c., on Paganini, we miss the essay written by Liszt on the great virtuoso in 1841.

*Violin Chat for Beginners.* By A. H. Raikes. (Fisher Unwin.) This is a small book containing much useful and pleasant chit-chat about violins and violin players. There is some rather doubtful advice in chapter on "What to play," and some rather foolish talk about the so-called "Moonlight" Sonata in the chapter on "Music."

*Cabin and Plantation Songs.* (G. P. Putnam's.) The slave music of the South presents an interesting field for research, but this collection is not absolutely trustworthy; for, as frankly acknowledged in the preface, some of the songs have been retouched. The music generally is not particularly attractive,

but it can really only be properly judged "amid all the wild enthusiasm of a negro camp-meeting."

*A Neglected Subject of Education.* By Emma Detinger. (Privately Printed). This small pamphlet contains many excellent remarks and hints about the proper mode of teaching the pianoforte—for this is the "neglected subject"; but there are others of too general a kind to be of much practical use, such as "nothing but good music should be studied."

We have received from Hutchings & Romer: *The Naiades of the Rhine*, a Cantata, by Vincent Wallace, arranged from his Opera "Lurline." The popular ballads and melodious choruses (for female voices) may not be as attractive as they were thirty years ago, but they have not lost all power to charm.—*The Sleepers*, Solo and Chorus for Ladies' Voices, by J. Greenhill, is a short and simple composition; the voice parts in the chorus are carefully written.—*Darkness and Dawn*, by Jacques Blumenthal, is a cleverly-written song in the composer's well-known style.—*Whispering Rushes*, by Reginald Foy. This waltz, part vocal, part instrumental, is smooth and sentimental.—*Grannie's Reason*, by C. Lockman, a quiet little ballad with a commonplace ending.—*Humoresque*, for Piano, by C. Lockman, has some good points, but the workmanship is not strong.—*La Graciosa: moreau elegant*, pour Piano, by A. T. McEvoy, is a lively piece, but scarcely deserves its title; it is arranged as solo and as duet.—*Aminia: Melodie*, for the Pianoforte, by L. H. Meyer, begins fairly well, but becomes vulgar. The mixture of French and English in the title is foolish.—*Golden Rosebuds*, for Pianoforte, by C. Bohm, is a light, harmless piece.

From Paterson & Sons:

*Album of Six Songs.* By Hamish MacCunn. These songs by the young and talented composer have been noticed in the ACADEMY as they appeared in separate form. "The Ash Tree" and "I'll tend thy bower" are the two which please us best; but there are some good points in all of them.—*Fair is Love*, Song by the same composer, is smooth and graceful. The words are from Barlow's "Pageant of Life."—*Wind and Tide and Ye Waves, divide not lovers long*, two songs by R. W. K. Edwards, are melodious, but not striking.—*The Old Mill*, Song by Arthur Hervey, is a smooth, flowing love ballad.—*Oh, why left I my hame and The Scottish Blue Bells*. These are old melodies, skilfully arranged as part-songs by J. Sneddon for Mr. Lambeth's "Balmoral" Choir.—*Mary Stuart*, Danse Antique, by J. W. Moore, is an easy piece, but at times modern rather than ancient.

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